

Original Music Soundtracks for Motion Pictures and TV

VOLUME 5, NUMBER 1

# FILM SCORE

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Job For... page 32

## SUPER RESCUE

John Williams' SUPERMAN  
Gets a Deluxe Reissue

The Film of Steel

Super Cue Sheets

## HOWARD SHORE

Working Miracles

## REVIEWS

The Latest  
Soundtracks  
and DVDs



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JANUARY 2000

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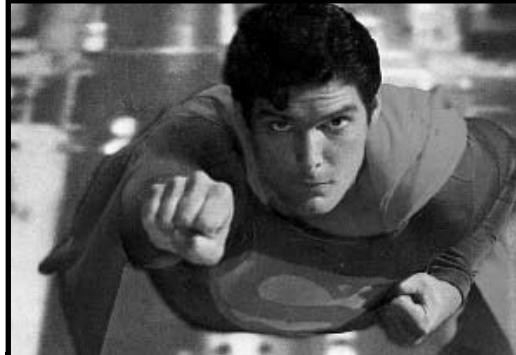
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ON THE COVER:

IT'S A BIRD, IT'S A PLANE, IT'S JOHN WILLIAMS!

SUPERMAN ARTWORK ©1978 & 2000 WARNER BROS.

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## The Paper Chaser

MEET THE LUCKY GUY WHO MAKES SURE THAT  
EVERY ISSUE GETS FACT-CHECKED, STYLE-APPROVED  
AND OFF TO THE PRINTER ON TIME

**H**i, I'm Tim, *Film Score Monthly*'s new Managing Editor.

Let's see, what else might you want to know about me? Nothing perhaps, but I've got space to fill so I'll tell you anyway.

I've spent the last decade or so working as both a writer and composer, mostly in advertising—writing copy for print ads, websites, magazines and such; and music for TV and radio, industrial videos and film. I also picked up some project management skills along the way. It all adds up to that freakish combination of skills Lukas was looking for, so here I am at FSM.

My job here is simple: edit some stuff, write

some other stuff and make sure nothing goes wrong. Ever. What could be easier? Seriously though, the magazine's grown like crazy over the past couple of years, as you all know and as much material as we cram in to every issue, there are still volumes of feature topics, discussions and analyses, lists and review materials and more that fall by the wayside each month. But not for long.

As we've grown, our audience has become broader. Loyal film music enthusiasts continue to be our core audience; but others have discovered FSM over the past few years as well. Like composers, filmmakers, sound editors and other industry professionals. Newbies, too—so what if they got turned on to film music by *Titanic*, the point is they want to know more about what to listen for and to whom. As always,

the dedicated, opinionated staff here at *Film Score Monthly* will be glad to help out.

We think we've barely scratched the surface of film music. There are many more arguments/discussions to be had on the subject, scores to be analyzed both objectively and subjectively and interesting people to talk to.

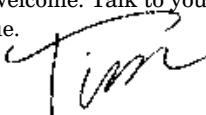
How about a feature on Hollywood conductors, past and present? Or maybe we'll talk to some session players and get the low-down on what they really think of the composers, the studios and the current state of film music. I also want to delve into the creative process more in upcoming issues. What inspires composers (besides the deadline)? What are their anxieties? How much research do they do? What do their project studios look like? How about printing some of their sketches?

Maybe we'll have a nude centerfold of a different composer each month...or not.

We've also got big plans for our 10th Anniversary issue in June and upcoming features on the most influential composers in Hollywood and the 100 greatest scores of all time—along with the usual content you've come to expect every month—Downbeat, Reviews, Laserphile, News and Events. And watch for new sections and departments, like our "Pocket Reviews" debuting in Score this month.

And that's just the magazine. I know Lukas is looking forward to devoting his time less to day-to-day operations and more to expanding the library of CDs, the website and other exciting FSM endeavors.

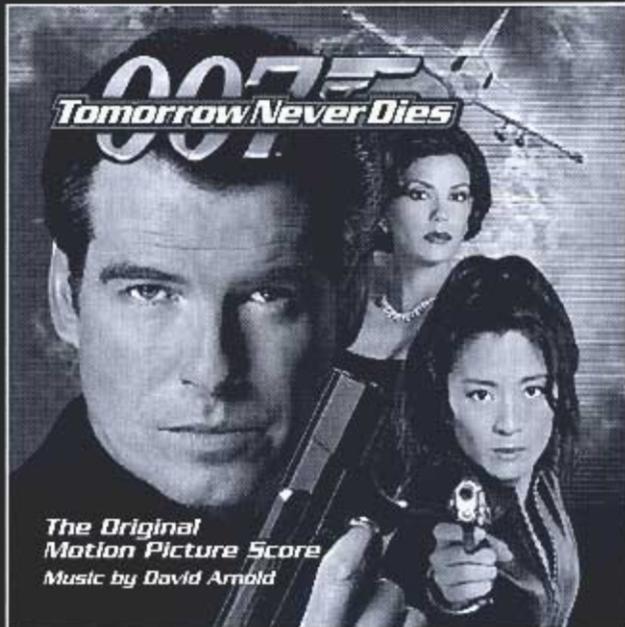
I'm excited about all this stuff (except maybe the centerfold idea). What do you think? As always, your comments and suggestions are welcome. Talk to you later and enjoy the issue.



Tim Curran



# **TWO New Must-Haves for James Bond Collectors!**



## **Tomorrow Never Dies The Composer's Cut**

**Contains previously unreleased tracks and an interview with the composer—  
David Arnold.**



## **Tomorrow Never Dies The Original Soundtrack from the Video Game**

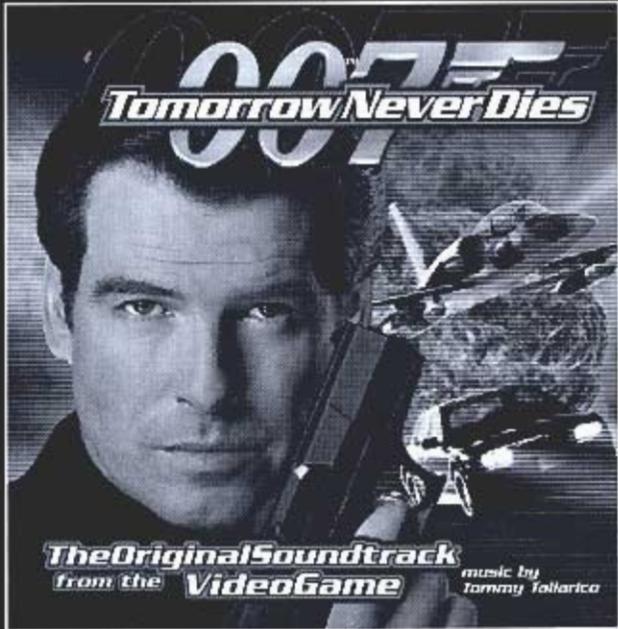
**James Bond gone electronica:  
Composer Tommy Tallarico takes the  
classic John Barry themes and reinvents  
them for the new millennium. An exciting  
companion piece to the "Tomorrow  
Never Dies" reissue.**



**ELECTRONIC ARTS**

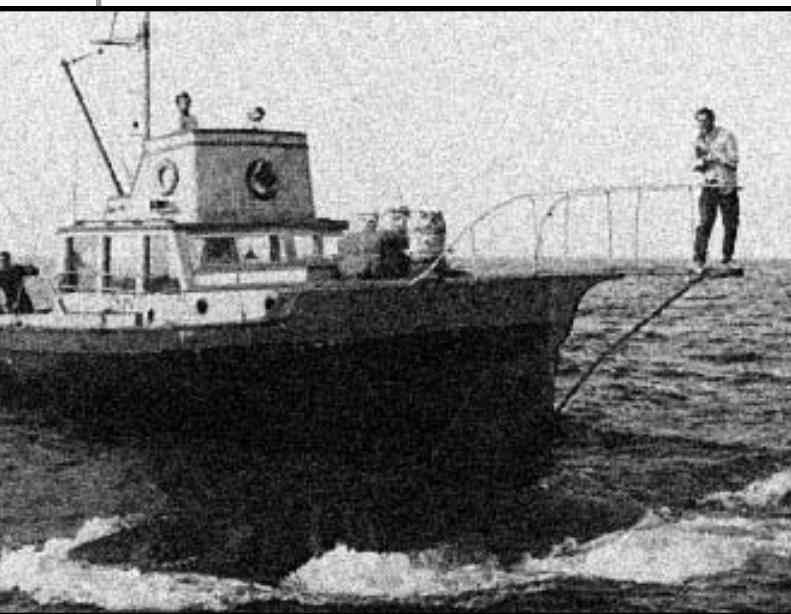


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## Jaws x2!

Another '70s spectacular to be reissued

Fans of John Williams' seminal *Jaws* score will be getting a double treat this year. In May, Decca's U.K. branch will release the original film score for the first time. The original MCA soundtrack album (one of the most successful orchestral soundtracks ever released) was a rerecording done by Williams at the time of the movie's release and is substantially different from the score as heard in the film. Laurent Bouzereau and Shawn Murphy, who assembled Williams' original film scores of *E.T. the Extra-Terrestrial* and *Close Encounters of the Third Kind* are set to take a similar approach to *Jaws*, which should mean an album that closely duplicates the presentation of the score as it is in the film, with around 30 minutes of music that has never been released. In addition to the previously unheard music, much of the score cues that were

presented on the MCA album feature different tempos and orchestrations in the original movie score, so the Decca album will be a substantially different listening experience from the MCA version, which has been available on CD for several years.

■ ■ ■

Robert Townson of Varèse Sarabande has also announced a new recording of the original film score to be conducted by Joel McNeely, also due for release this year. The original *Jaws* score was produced under less-than-ideal conditions, and it was reported that John Williams originally nixed a CD release of the original score to accompany the 25th anniversary laserdisc release of the movie, apparently because he was unhappy with the original sound and performance of the work. The Varèse album

should be a golden opportunity to address the original recording's problems, while the Decca album will satisfy purists who want to hear the score in its original form. No American release dates of either album have been announced as of press time, but both should be available this year.

13-18 at the Director's Guild of America, 7920 Sunset Blvd. in Los Angeles, with additional venues to be announced. Festival organizers are projecting 30,000 attendees, including tentatively scheduled appearances by the likes of Keanu Reeves, William Hurt, Helen Hunt, Holly Hunter, Eric Stoltz and Billy Zane—and definite appearances by your dedicated FSM staff. Call 323-937-9155 for more information.

## Bacharach, Was Get the Oscar Nod

Burt Bacharach and Don Was have been named musical directors for the 72nd Academy Awards on March 26. Bacharach is a well-known name in film music (*Butch Cassidy and the Sundance Kid*, *Arthur* and *Isn't She Great* in current release), while Don Was is best known as a record producer for artists like k.d. lang, Roy Orbison, the B-52s and Bonnie Raitt.

## LAIFF 2000

The Sixth Annual Los Angeles Independent Film Festival will take place April

## Williams Wins in Vegas

John Williams will be honored with the ShowWest's inaugural Maestro Award by the National Association of Theatre Owners at the closing night ceremony in Las Vegas March 9. This year's honoring is a logical follow-up to the 1999 NATO convention, where Williams took center stage as well, conducting his *Star Wars* repertoire as a prelude to the release of *Star Wars Episode I: The Phantom Menace*.

FSM

## The Official Golden Globe Report

Ennio Morricone won this year's Golden Globe for Best Original Score for *The Legend of 1900* (soundtrack album on Sony Classical). Phil Collins won for Best Song with "You'll Be in My Heart" from *Tarzan*.

## Now, the Unofficial Golden Globe Report

The Best Original Score award was presented by LL Cool J and Jennifer Love Hewitt. Upon seeing that it was Ennio Morricone, LL bravely took it upon himself to pronounce the name. He did so admirably (perhaps hearing it spoken aloud by an announcer seconds earlier helped out). However, after a warm round of applause, he and Hewitt began to look around in confusion. Finally, Hewitt said "They're not here?" with her smile still wide as ever. She then repeated more emphatically—"They're not here!" She must have thought Ennio Morricone was a band.

# Record Label Round-Up

All the albums you'll be waiting for

## Aleph

Due in March is a new recording of *The Fox* (1968), which Lalo Schifrin conducted in London. Due April 4 is a big band compilation, *Jazz Goes to the Hollywood* (recorded in Germany), featuring all Schifrin compositions, including six vocals. Forthcoming but without a date is *Voyage of the Damned* (1976).

[www.alephrecords.com](http://www.alephrecords.com) or [www.schifrin.com](http://www.schifrin.com).

## Angel/EMI

Elmer Bernstein's guitar concerto is scheduled for release August 1; soloist is Christopher Parkening.

## Arabesque

Due in May is *Reel Life: The Private Music of Film Composers, Volume 1*, a new recording of chamber music by film composers. Featured are Michael Kamen, Rachel Portman, Howard Shore, David Raksin, Bob James and Bruce Broughton; the CD is produced by composer Michael Whalen.

## Artemis

Forthcoming are the 1963 Decca stereo recording, *Film Themes of Ernest Gold* (Gold cond. London Symphony Orchestra), *Cross of Iron* (Gold), the 1965 RCA recording of Gold's *Ship of Fools* (Arthur Fiedler cond. Boston Pops) and *Mad Mad World of Soundtracks* (compilation).

## BBC Music

BBC Music and composer/producer Mark Ayres are embarking on two new series of soundtrack CDs from the multi-decade-spanning *Doctor Who*. The first series will feature the music and soundscapes of the BBC Radiophonic Workshop, and the second will present music by the various freelance composers who have

contributed to the show, such as Dudley Simpson, Tristam Cary and Ayres.

Due in March: *Doctor Who: Music from the BBC Radiophonic Workshop, Volume One: The Early Years* and *Volume Two: New Beginnings* (music and sound effects). [http://ourworld.compuserve.com/homepages/Mark\\_Ayres/NewStuff.htm](http://ourworld.compuserve.com/homepages/Mark_Ayres/NewStuff.htm).

## BMG Classics

Due February 22: *Alegria* (Cirque du Soleil soundtrack).

## Brigham Young University

Due in April is *King Richard and the Crusaders* (Max Steiner), mastered from the original tracks in the Steiner Collection at BYU. Also forthcoming is *The Adventures of Don Juan*.

## Chandos

Due March 16 is a new recording of music by Alan Rawsthorne (Rumon Gamba cond. BBC Philharmonic). Represented films include *Burma Victory*, *The Captive Heart*, *Uncle Silas*, *Saraband for Dead Lovers*, *The Dancing Fleece*, *Where No Vultures Fly*, *The Cruel Sea*, *West of Zanzibar* and *Lease of Life*.

## Chromatic Records

Due early March: *License to Chill*, a hip-hop tribute to James Bond music by Washington/Bull.

[www.chromaticrecords.com](http://www.chromaticrecords.com)

## Chapter III

Due March 7: *Beautiful People* (klezmer score by Garry Bell). Chapter III is releasing the complete score to David Arnold's *Tomorrow Never Dies*. The previous release only contained half the recorded score. The label has also signed a deal with Turner to reissue on CD a

great number of MGM Records titles, including many previously available only on vinyl. The first releases will be this spring; titles confirmed so far include *The Dirty Dozen* (with *Dirty Dingus Magee*) and

*Logan's Run* (all of which will contain the same music as the original LPs.)

[www.chapteriii.com](http://www.chapteriii.com)

## Cinesoundz

Due in June is an Ennio Morricone remix CD (various artists, including Thievery Corporation, Pizzicato Five, Nightwars on Wax). Due in July is the soundtrack to the German film *In July*. *Write Cinesoundz*, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399. [www.cinesoundz.de](http://www.cinesoundz.de).



## FSM Classics

Now available in FSM's series of limited edition CDs is *Take a Hard Ride*, the 1975 blaxploitation/kung fu/buddy-film spaghetti western with a robust score by Jerry Goldsmith. While excerpts from the score had previously been available on the 1993 promotional pressing, *Tribute to Jerry Goldsmith*, this new CD features the complete score in chronological order, in pristine stereo. Lionel Newman conducted.

## Spring Excitement

Coming this spring is a slew of long-desired, rare scores by composers rarely represented on CD: Ron Grainer, Leonard Rosenman, Hugo Montenegro, Hugo Friedhofer and David Rose. In addition, we're working on more scores by film music titans such as Alfred Newman, Bernard Herrmann, Jerry Goldsmith and John Williams. The only thing we don't know is the order in which we'll release each work, as all of these projects are ongoing endeavors. Just be sure of being happily surprised! Send us your suggestions for future releases; contact info, pg. 2.

FSM

## Cinephile

Due in April from this English label: *Tomorrow Never Comes*, *The Internecine Project/Foxbat/Something to Hide*, *Get Carter Deluxe Edition* (all Roy Budd), *The Wanderers* (various), *Tonite Let's Make Love in London*. Due in July is *Bloomfield* (Johnny Harris).

## Citadel

Forthcoming is *Judas Kiss* (Christopher Young).

## CPO

Forthcoming is a new recording of Benjamin Frankel's score to *Battle of the Bulge*.

## Decca

Due April 25: *Gladiator* (Hans Zimmer/Lisa Gerrard). Forthcoming is *Jaws* (John Williams), see opposite page for details.

## East Side Digital

Forthcoming but without a date on Wendy Carlos' label is a CD of *Tron*.

[www.wendycarlos.com](http://www.wendycarlos.com)

## EMI

Forthcoming are reissues of all the EMI-controlled James Bond soundtracks: *Dr. No*, *From Russia with Love*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever*, *Live and Let Die*, *The Man With the Golden Gun*, *The Spy Who Loved Me*, *Moonraker* and presumably *A View to a Kill*. The titles will be newly mastered and

released with better packaging; however, there is no information as to previously unreleased music.

#### GNP/Crescendo

*Godzilla 2000* (Japanese production) is set for a spring/summer release. Forthcoming is a second *Best of Star Trek* TV collection, featuring episode scores "All Good Things..." (TNG, Dennis McCarthy), "Way of the Warrior" (DS9, McCarthy), "Bride of Chaotica" (Voyager, David Bell), and a Fred Steiner suite featuring music from classic episodes, "The Corbomite Maneuver," "Balance of Terror" and "What Are Little Girls Made Of." Still planned is *Fantastica* (Russell Garcia '50s space music concept album—not a soundtrack).

#### GDI/Hammer

Upcoming releases are *Taste of the Blood of Dracula* and *The Devil Rides Out* (both by James Bernard).

#### Hollywood

March 7: *Mission to Mars* (Ennio Morricone). March 21: *High Fidelity* (various). April 25: *Duets* (various), May 9: *Mission: Impossible 2* (Hans Zimmer).

#### Intrada

Forthcoming is a commercial release of *The Ballad of Lucy Whipple* (Bruce Broughton) and two Marco Beltrami promos: *The Faculty* and *Deep Water*.

[www.intrada.com](http://www.intrada.com).

#### Koch

Due in March is a Franz Waxman chamber music CD (St. Clair Trio), *Old Acquaintances*, including many film pieces. Due in May is *Dersa Usala*, a new recording of music to Kurosawa films. To be scheduled is a CD of Korngold songs; to be recorded is a Korngold CD featuring the composer's complete music for piano.

#### Marco Polo

Due in June in John Morgan and William Stromberg's series of new recordings are a Roy Webb CD featuring music for Val Lewton films (*The Cat People, I Walked With a Zombie, Bedlam, The Seventh Victim, The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Planned for later in 2000 are *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz Waxman). Morgan and Stromberg's next recordings will take place in April in Moscow: A Malcolm Arnold CD of *Roots of Heaven* and *David Copperfield* (*Roots of Heaven* will include a few cues by Alfred Newman based on Arnold's material); and a Max Steiner CD of *The Most Dangerous Game* and *Son of Kong*.

#### Kong.

Forthcoming from Swiss producer/conductor Adriano: Georges Auric: *Suites from Lola Montez, Notre-Dame de Paris, Farandole*; and *Suites from Riffi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

#### MCA

Due February 29 is *Drowning Mona* (Hip-O). Forthcoming is *The Hurricane* (Christopher Young, score album).

#### Milan

Coming May 16: *Passion of Mind* (Randy Edelman), *Sunshine* (Maurice Jarre).

#### Monstrous Movie Music

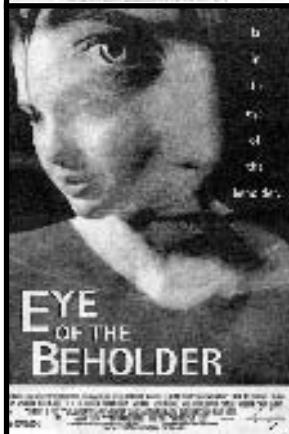
This label—dedicated to re-recording classic genre film music—has three new albums forthcoming. The contents of (continued on page 8)

#### NOW PLAYING

Films and CDs in current release



|                                |                                |                        |
|--------------------------------|--------------------------------|------------------------|
| <i>All About My Mother</i>     | Alberto Iglesias               |                        |
| <i>Angela's Ashes</i>          | John Williams                  | Sony Classical         |
| <i>The Beach</i>               | Angelo Badalamenti/Various     | Sire*, London          |
| <i>The Big Tease</i>           | Mark Thomas                    | Meanwhile/Virgin       |
| <i>Boiler Room</i>             | The Angel                      |                        |
| <i>Cradle Will Rock</i>        | Marc Blitzstein, David Robbins | RCA Victor**           |
| <i>Down to You</i>             | Edmund Choi                    | Sony Music Soundtrax** |
| <i>Eye of the Beholder</i>     | Marius DeVries                 |                        |
| <i>Felicia's Journey</i>       | Mychael Danna                  | Milan**                |
| <i>Girl, Interrupted</i>       | Mychael Danna, Various         | TVT Soundtrax**        |
| <i>Hanging Up</i>              | David Hirshfelder              | Varèse Sarabande       |
| <i>Holy Smoke</i>              | Angelo Badalamenti             | Milan                  |
| <i>Isn't She Great</i>         | Burt Bacharach                 | Decca**                |
| <i>Pitch Black</i>             | Graeme Revell                  | Interscope*            |
| <i>A Map of the World</i>      | Pat Metheny                    | Warner Bros            |
| <i>Magnolia</i>                | Jon Brion, Aimee Mann (songs)  | Reprise**              |
| <i>Rear Window</i>             | Franz Waxman                   |                        |
| <i>Reindeer Games</i>          | Alan Silvestri                 |                        |
| <i>Scream 3</i>                | Marco Beltrami                 | Wind Up*               |
| <i>Simpatico</i>               | Stewart Copeland               | BMG/Milan              |
| <i>The Sopranos</i>            | Various                        | Columbia*              |
| <i>Snow Day</i>                | Steve Bartek, Various          | Geffen*                |
| <i>The Talented Mr. Ripley</i> | Gabriel Yared, Various         | Sony Classical**       |
| <i>The Third Miracle</i>       | Jan A.P. Kaczmarek             | Milan                  |
| <i>Titus</i>                   | Elliot Goldenthal              | Sony Classical         |
| <i>Topsy-Turvy</i>             | Gilbert & Sullivan, Carl Davis | Sony Classical**       |
| <i>Wonder Boys</i>             | Christopher Young              |                        |



\*song compilation \*\*combination songs and score

# FILM MUSIC CONCERTS

**Soundtrack performances that you can attend—all around the world**

## FILMHARMONIC BACK ON

The on-again off-again Filmharmonic series appears to be on again, according to a January *LA Times* article. The project pairs top Hollywood directors and composers in cinematic collaborations that are, in theory, to be premiered by the L.A. Philharmonic. But lack of funding stalled production after just one presentation, "1001 Nights," in April 1998.

However, further productions by directors Paul Verhoeven, Tim Burton and Renny Harlin and composers Elmer Bernstein, Danny Elfman, Graeme Revell and Jerry Goldsmith may soon be given the go-ahead, thanks to a financial infusion from the Shooting Gallery, a New York-based multimedia company. If everything goes as planned, the first of the collaborative efforts should surface during the second half of next season, after music director Esa-Pekka Salonen returns from sabbatical.

**JERRY GOLDSMITH** will return to London's Barbican Centre for concerts of his film music on May 22 and 23 at 7:30PM.

The first show will feature the composer's works plus that of Alex North, Miklos Rozsa and others. The second will be devoted exclusively to Goldsmith's sci-fi music.

*see [www.lso.co.uk](http://www.lso.co.uk).*

Goldsmith will be with the Detroit Symphony next June 1-4 for five concerts—"Pops Goes Hollywood."

*www.detroitsymphony.com.*

## BARRY WITH NSO

Composer John Barry will be celebrated by the Royal Scottish National Orchestra this spring in a series of four concerts entitled "Bond and Beyond." Barry's orchestrator Nic Raine will

conduct cues from *Zulu*, *Out of Africa*, *Dances With Wolves*, *Born Free*, *Somewhere in Time*, *Raise the Titanic* and music from various James Bond films, including Barry's last score for the series, *The Living Daylights*. The concerts will take place at Dundee, May 20; Aberdeen, May 25; Edinburgh, June 1; and Glasgow, June 17.

## SAKAMOTO ON TOUR

Ryuichi Sakamoto will play a series of U.S. engagements promoting two albums—*Cinemage*, a collection of his most renowned movie themes (*The Last Emperor*, *Little Buddha*, *Wuthering Heights*) and *BTTB*, a solo piano pop album. March 16, Los Angeles at the El Rey Theater; March 18, San Francisco at the Fillmore; March 19, Seattle at the Showbox; March 24, Washington D.C. at the 9:30 Club; March 25, Philadelphia at the Theater of the Living Arts; March 26, Boston at Berklee College of Music; and March 28, New York at the Bowery Ballroom.

## HAPPY 100TH, KURT

The Museum of Television & Radio in L.A. presents Threepennies and a "Touch of Venus: The World of Kurt Weill," a screening series that celebrates the centennial of Kurt Weill's birth, the acclaimed composer who created music that fused opera, jazz, folk and cabaret idioms. The screening series, which runs from February 11-March 19, will feature several made-for-TV productions, rarely seen programs and recently discovered kinescopes of both Weill and his wife, singer/actress Lotte Lenya.

**INTERN'S CONCERT** The Society of Composers and Lyricists presents its second

annual SCL/UCLA Intern Concert, March 8, at Schoenberg Hall. The UCLA Wind Ensemble, under the direction of Dr. Thomas Lee, will perform selected works of John Barry, Leonard Bernstein, Aaron Copland, Lalo Schifrin, John Williams, Jerry Goldsmith and more.

A fund-raising dinner will precede the concert. Proceeds will help fund the SCL/UCLA Intern Program, film scoring scholarships and to commission concert works by film composers to be performed at UCLA.

*For more information, contact The Society of Composers and Lyricists at 310-281-2812 or [www.filmscore.org](http://www.filmscore.org)*

## WILLIAMS AT THE POPS

For his annual Evening at Pops telecast, John Williams plans to feature music from his score for *Angela's Ashes*, with narration by author Frank McCourt and Yo-Yo Ma performing specially arranged cello solos.

*Dates for this spring's Pops concerts had not been announced at press time; see [www.bso.org](http://www.bso.org) for further information.*

Williams will conduct several concerts featuring his own music at Tanglewood this year. Continuing a collaboration that has seen them perform together for the past four summers, John Williams and violinist Gil Shaham will once again share the stage on Saturday, July 8, as they perform Prokofiev's *Violin Concerto No. 2* and the world premiere of Williams' *TreeSong* for violin and orchestra. Williams will also lead the Boston Symphony Orchestra in his early *Essay for Strings*. The concert will conclude with Tchaikovsky's tone poem *Francesca da Rimini*.

As part of the annual Tanglewood on Parade concert on Tuesday, August 1, Williams will conduct the Boston Symphony in a performance of his score to Steven Spielberg's *The Unfinished Journey* as the film is projected on giant video screens. Williams will also lead the Boston Pops in a "Film Night" on August 5, which will feature some of his own film compositions, as well as a tribute

to Stanley Donen and a presentation of excerpts from *The Red Pony*, with Aaron Copland's score. Williams and the Pops will present the final orchestral concert of the 2000 Tanglewood season on August 28, in a program to be announced. As part of the 2000 Festival of Contemporary Music, Williams will serve as a guest lecturer at the Tanglewood Music Center.

*[www.bso.org](http://www.bso.org) for more info.*

Williams will make his annual visit to the Hollywood Bowl on Friday, August 18 and Saturday, August 19, leading the Los Angeles Philharmonic in two performances of a program entitled "John Williams' Movie Memories." The concerts will feature selections from his film scores.

*[www.laphil.org](http://www.laphil.org) for more info.*

**JAHJA LING** conducts the Cleveland Orchestra in its "A Night at the Movies" concert August 19 at 8:30 p.m. at the Blossom Music Center. The show will feature music and film clips from *The Bride of Frankenstein*, *Brigadoon*, *The Yearling*, *Robin Hood*, the original *Phantom of the Opera* and *An American in Paris*.

## CONCERTS BY REGION

### Alabama

March 18, Alabama S.O.; *Exodus* (Gold), *Lawrence of Arabia* (Jarre).

### California

March 11, Orange County High School. S.O., *Psycho* (Herrmann)... March 9, Capistrano S.O.; *Psycho*.

### Colorado

March 17 & 18, Colorado Springs S.O., *Braveheart* (Horner).

### Maine

March 15, Portland S.O.; *Shakespeare in Love* (Warbeck).

### Massachusetts

March 5, Springfield S.O.; *The Sons of Katie Elder* (Bernstein) *Psycho* (Herrmann).

*(continued on next page)*

(continued from previous page)

**Ohio**March 25, Cleveland Pops Orchestra, *High Noon* (Tiomkin)**South Dakota**March 11, Black Hills S.O., *Spirit of St. Louis* (Waxman) *Symphonic Suite for Narrator*

&amp; Orchestra (also Waxman), Martin Silver (NPR), narrator

**Texas**March 21, Corpus Christi S.O.; *The Godfather* (Rota), *The Generals Suite, Poltergeist, Hoosiers* (all Goldsmith).**Scotland**March 17, BBC Scottish S.O., conductor Barry Wordsworth; *Once Upon a Time in the West* (Morricone) and *Vertigo* (Herrmann).**Switzerland**April 5, Chamber Orchestra of Lausanne, Lawrence Foster, cond.; *The Charm Bracelet*

(Waxman).

**Netherlands**March 17, Radio Halversum S. O., Netherlands; *The Godfather, Once Upon a Time in the West* (Morricone). **FSM****RECORD ROUND-UP**

(continued from page 6) the third remain a secret, but the first two will feature: *Mighty Joe Young* (1949, Roy Webb); *Creature From the Black Lagoon* (1954, containing all the previously unreleased cues by a variety of composers—Salter, Mancini, Stein, et al.—for a “kinder, gentler” *Creature* suite); *20 Million Miles to Earth* (1957, Columbia “library” score by Raksin, Steiner, Duning, others); *Tarzan* (1934-42, cues from MGM productions by Axt, Snell, Amfitheatrof, Stothart, Levy); *The Animal World* (1956, Paul Sawtell’s music from the Ray Harryhausen dinosaur sequence of the Irwin Allen documentary); and *The Alligator People* (1959, Irving Gertz, featuring electric violin).

Producers David Schecter and Kathleen Mayne promise lots of “bonus” tracks and exhaustive liner notes.

[www.mmm.com](http://www.mmm.com)**Pacific Time Entertainment**

March 7: *Caro Diario* (Dear Diary, Nicola Piovani), with bonus tracks from *Palombella Rossa* and *La Messe e' Finita*. April 18: *Giovanni Falcone*, (Pino Donaggio). May 30: *Ricky 6*, (Joe Delia).

[www.pactimeco.com](http://www.pactimeco.com)**Prometheus**

Coming soon is a limited edition CD from the “Police Story” pilot TV-movie (Jerry Goldsmith, 1973).

**Rhino**

Due March 14 is the soundtrack to the VH1 Original Movie *It's Only Rock 'N' Roll* (vari-

ous artists). Due April 25 is *Hollywood Swing & Jazz: Hot Numbers From Classic MGM, Warner Bros. and RKO Films*.

**Rykodisc**

Due April 25 is *For Your Eyes Only* (Bill Conti, 1981), with previously unreleased music. Forthcoming but without dates are *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding, 1974/1975) and *The World of Henry Orient* (Elmer Bernstein, 1964), both in stereo.

**Screen Archives Entertainment**

SAE’s next classic score restorations are *Pursued* (Max Steiner) and *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin). *Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com*.

**Silva Screen**

Due March is *The Ninth Gate* (Wojciech Kilar). Nic Raine will conduct the City of Prague Philharmonic and Crouch End Festival Chorus in a new recording of *Walkabout* (John Barry, 1971). As the complete score is only 25 minutes long, the album will be filled out with various other newly recorded Barry rarities.

Forthcoming is an expanded edition of *Escape from New York* (John Carpenter, original soundtrack) as well as the label’s fifth installment in its “Essential Film Music Collection” series, *The Essential Maurice Jarre Film Music Collection*. The 2CD set will feature music from *The Fixer, Red Sun, Enemy Mine, The Night of the Generals* and *Topaz*.

**Sparrow Records/ Capitol Records**

Due March 28: *Music From (and Inspired by) Jesus*—compilation soundtrack for May TV mini-series, “Jesus.”

**Sonic Images**

Due February 29: *Gene Roddenberry's Earth: Final Conflict* (Maribeth Solomon & Mickey Erbe) and *New Music for Films, Vol. 2* (Christopher Franke, previously available only as a composer promo—music from *Solo, Tarzan and the Lost City, The Inheritance, Terror in the Mall, Pacific Blue*). [www.sonicimages.com](http://www.sonicimages.com)

**Sony Classical**

Due February 29: *Miramax: 20th Anniversary Celebration (The Piano, Il Postino, Shakespeare in Love, Life Is Beautiful and more)*. Sony is working on a third edition of *Dances with Wolves* (John Barry, 1990), this time to feature previously unreleased music including the film version of “The Buffalo Hunt.” Slated for a spring release is *Love's Labours Lost* (Patrick Doyle) and coming soon is *East-West* (Doyle). [www.sonyclassical.com/music/soundtracks\\_idx.html](http://www.sonyclassical.com/music/soundtracks_idx.html).

**Super Collector**

Forthcoming is *Flash Gordon* (Howard Blake)—it is undecided whether this will be a promotional or commercial release.

Forthcoming from Super Tracks is a reissue of *High Road to China* (John Barry) featuring previously unreleased music; this was previously available only as a high-priced limited edition from SCSE. [www.supercollector.com](http://www.supercollector.com).

**Varèse Sarabande**

February 29: *Scream 3* (Marco Beltrami), *The Whole Nine Yards* (Randy Edelman, various artists), *Anna and the King of Siam* (Bernard Herrmann).

March 7: *Color, Rhythm and Magic: Classic Disney Instrumentals* (arranged by Earl Rose), light jazz versions of various Disney songs, *Hanging Up* (David Herschfelder, various artists).

March 22: *Movie Memories* (the Nuremberg Symphony Orchestra performing cues from *Gone With the Wind, Casablanca, Murder on the Orient Express, Poltergeist, Spartacus* and more).

April 4: *Born Free* (John Barry, 1966), new recording with Frederic Talgorn cond. Royal Scottish National Orchestra; *The Big Kahuna* (Christopher Young).

Slated for a late-March or April release is the first volume of library music from the original *Adventures of Superman* TV show. The disc will feature the original opening narration and other surprises.

The Royal Scottish National Orchestra has recorded more film music for release in Robert Townson’s Film Classics series, including selections from *Jaws* (John Williams), *Peyton Place* (Franz Waxman) and *Marnie* (Bernard Herrmann). Joel McNeely has returned as conductor. However, it may be some time before albums like the above are released.

*Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers: Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country.* **FSM**

# Upcoming Assignments

Who's Writing What for Whom

## —A—

**Mark Adler** *The Apartment Complex, Sterling Chase.*  
**Eric Allaman** *Breakfast with Einstein, The Last Act, Lumanarias, Is That All There Is?*  
**Ryeland Allison** *Saturn.*  
**John Altman** *Town and Country* (Warren Beatty), *Vendetta* (HBO, d. Nicholas Meyer).  
**David Arnold** *The Patriot* (Mel Gibson).

## —B—

**BT** *Under Suspicion.*  
**Luis Bacalov** *Woman on Top.*  
**Angelo Badalamenti** *Birthday Girl, A Story of a Bad Boy* (co-composed with Chris Hajian), *Forever Mine, Untitled John Lee Hancock Project.*  
**Rick Baitz** *Life Afterlife* (HBO feature documentary).  
**Lesley Barber** *History of Luminous Motion (Good Machine).*

**Nathan Barr** *Hair Shirt* (Neve Campbell), *Hangman's Daughter, Red Dirt.*  
**John Barry** *Thomas the Tank Engine.*  
**Steve Bartek** *Another Goofy Movie* (Disney), *Snow Day.*  
**Tyler Bates** *Beyond City Limits.*  
**Christophe Beck** *Cheer Fever, Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Cheer Fever* (Kirsten Dunst).  
**Marco Beltrami** *Scream 3, The Crow 3.*  
**Peter Bernstein** *Susan's Plan.*  
**Edward Bilous** *Minor Details, Mixing Mia.*  
**Chris Boardman** *Bruno* (d. Shirley MacLaine).  
**Simon Boswell** *Alien Love Triangle, The Debtors* (Michael Caine, Randy Quaid).  
**Christopher Brady** *Castle in the Sky* (Disney animated), *Hal's Birthday, The Legacy (IMAX), Passport to Paris.*

**Michael Brook** *Getting to Know You, Buddy Boy.*  
**Bruce Broughton** *Jeremiah* (cable biblical epic, theme by Ennio Morricone).  
**Paul Buckmaster** *Mean Street.*  
**Carter Burwell** *High Fidelity* (d. Stephen Frears, Disney), *What Planet Are You From?* (d. Mike Nichols).

## —C—

**Sam Cardin** *Olympic Glory, Return to the Secret Garden.*  
**Wendy Carlos** *Woundings.*  
**Gary Chang** *Locked in Silence* (Showtime).  
**Stanley Clarke** *Marciano, Romeo Must Die* (prod. Joel Silver).  
**Georgw S. Clinton** *Sordid Lives.*  
**Eliá Cmiral** *The Wishing Tree* (Showtime).

*Six Pack* (French).

**Serge Colbert** *Red Tide* (Casper Van Dien).  
**Michel Colombier** *Dark Summer, Pros and Cons, Foolproof.*  
**Eric Colvin** *Lifesize* (Disney).  
**Bill Conti** *Inferno* (Jean-Claude Van Damme).

## THE HOT SHEET new assignments

**Lesley Barber** *You Can Count on Me.*  
**Christophe Beck** *Broken Hearts.*  
**Marco Beltrami** *Squelch* (d. John Dahl), *Texas Rangers.*  
**Michael Brook** *Crime & Punishment in Suburbia, Tart.*  
**George S. Clinton** *Ready to Rumble.*  
**Eliá Cmiral** *Battlefield Earth*  
**George Fenton** *Center Stage, Numbers* (d.

*The Last Patrol.*

**John Frizzell** *The White River Kid* (Antonio Banderas).

## —G—

**Craig Stuart Garfinkle** *Gabriella.*  
**Richard Gibbs** *28 Days, Book of Stars.*  
**Jerry Goldsmith** *The Hollow Man* (d. Paul Verhoeven), *The Yard, The Kid* (Bruce Willis, dir. John Turtletaub).  
**Joseph Julian Gonzalez** *Price of Glory.*  
**Joel Goodman** *Cherry* (romantic comedy, Shalom Harlow).  
**Adam Gorgoni** *Candyman 3: Day of the*

**Frank Ilfman** *Intruder.*

**Pat Irwin** *But I'm a Cheerleader.*

**Mark Isham** *Where the Money Is, Imposters* (Miramax, d. Gary Fleder), *Rules of Engagement, Navy Divers* (Robert De Niro).

## —J—

**Maurice Jarre** *Sunshine* (Ralph Fiennes), *I Dreamed of Africa.*  
**Adrian Johnston** *The Debt Collector, The Darkest Light, The Last Yellow, Old New Borrowed Blue, Suicide Club, The House of Mirth* (Gillian Anderson), *About Adam*

**John Lurie** *The Crew.*  
**Barrett Martin** *Lush* (Campbell Scott).  
**David Mansfield** *Songcatcher.*  
**Theodore Shapiro** *Girlfight* (Sundance Grand Jury Prize) *State and Main* (taking over from Alaric Jans; d. David Mamet).  
**Alan Reeves** *Ocean Oasis.*  
**Craig Safan** *Delivering Milo.*  
**Shirley Walker** *Final Destination.*

**Stewart Copeland** *Made Men* (independent), *Sunset Strip, Down to You.*

## —D, E—

**Jeff Danna** *Boondock Saints, O* (modern-day telling of *Othello*).  
**Loran Alan Davis** *The Last Prediction* (independent).  
**John Debney** *Komodo.*  
**Joe Delia** *Tao of Steve, Time Served, Ricky 6, Fever.*  
**David Dilorio** *Lethal Premonition, Cheerleaders Must Die.*  
**Pino Donaggio** *Up in the Villa* (Kristin Scott Thomas).  
**Patrick Doyle** *Love's Labours Lost* (Kenneth Branagh, musical comedy).  
**Anne Dudley** *Monkey Bone, The Bacchae.*  
**Randy Edelman** *The Skulls, The Gelfin, Passion of Mind, The Whole Nine Yards.*  
**Evan Evans** *Tripfall* (Eric Roberts, John Ritter), *Newsbreak* (Michael Rooker, Judge Reinhold).

## —F—

**Shayne Fair & Larry Herbstritt** *Tequila Bodyshot.*  
**George Fenton** *Center Stage, Chicago: The Musical* (Charlize Theron, d. Nick Hytner).  
**Allyn Ferguson** *Back to the Secret Garden* (German theatrical, Hallmark release).  
**David Findlay** *Dead Silent* (Rob Lowe).  
**Frank Fitzpatrick** *Lani Loa* (Zoetrope).  
**Nathan Fleet** *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).  
**Ruy Folguera** *Picking Up the Pieces* (Woody Allen, Sharon Stone).  
**Robert Folk** *Inconvenienced.*  
**David Michael Frank** *Up Up and Away,*

*Dead, Extreme Alaska.*

**Nora Ephron**, starring John Travolta).

**Richard Gibbs** *28 Days* w/ **Jonathan Davis** (from the band Korn) *Queen of the Damned.*

**Andrew Gross** *Viva Las Nowhere* (James Caan).

**Michael Kamen** *X-Men* (d. Bryan Singer).

**Rolfe Kent** *Gun Shy.*

**Hal Lindes** *Lucky 13.*

(Miramax).

**Trevor Jones** *Frederic Wilde* (d. Richard Loncraine).

**Benoit Jutras** *Journey of Man* (IMAX).

## —K—

**Jan A.P. Kaczmarek** *Lost Souls, Aimee and the Jaguar* (Germany, d. Max Faerberboeck).

**Laura Karpman** *Annihilation of Fish.*

**Brian Keane** *The Babe Ruth Story* (HBO).

**Rolfe Kent** *Don't Go Breaking My Heart* (Anthony Edwards), *Gun Shy* (Liam Neeson, Sandra Bullock).

**Wojciech Kilar** *The Lord of the Rings Trilogy* (Peter Jackson).

**Gary Kofinoff** *Forgive Me Father.*

## —H, I—

**Richard Hartley** *Peter's Meteor, Mad About Mambo, Victory.*

**Richard Harvey** *Captain Jack* (Bob Hoskins).

**Chris Hajian** *Naked States* (feature documentary), *Raw Nerve, Yonkers Joe, Story of a Bad Boy.*

**Todd Hayen** *The Crown, The Last Flight.*

**John Hills** *Abilene.*

**Peter Himmelman** *A Slipping-Down Life*

(Guy Pearce, Lili Taylor).

**Lee Holdridge** *Family Plan* (Leslie Nielsen), *No Other Country, Africa.*

**James Horner** *The Grinch Who Stole Christmas* (Jim Carrey), *Freedom's Song* (TNT film).

**Richard Horowitz** *Pavilion of Women.*

**James Newton Howard** *Dinosaurs* (Disney animated).

**Steven Hufsteter** *Mascara* (Phaedra Ent.).

**David Hughes & John Murphy** *Chain of Fools, Mary Jane's Last Dance.*

**Kenneth Lampl** *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).

**Russ Landau** *One Hell of a Guy, Love and Action in Chicago, Totally Irresponsible, Waylon & Buzz.*

**Brian Langsford** *First of May* (independent), *Frozen* (Trimark).

**Daniel Lanois** *All the Pretty Horses.*

**Chris Lemmertz** *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).

**Michael A. Levine** *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

**Christopher Libertino** *Spin the Bottle* (d. Andrew Michael Pascal).

**Daniel Licht** *Muhammad Ali* biopic (HBO).

**Frank London** *On the Run, Sancta Mortale,*

*The First Seven Years.*

**Ray Loring** *Secrets of the Lost Empires* (Nova 5-part series, airs in Feb. on PBS).

**Martyn Love** *The Venus Factory* (Australia).

**John Lurie** *Animal Factory*.

**Evan Lurie** *Happy Accidents, Joe Gould's Secret, The Whole She-Bang.*

—M—

### Portrait of an Artist: Young

**Christopher Young**'s latest score, for *The Big Kahuna* (Kevin Spacey, Danny DeVito), premiered January 26th at Sundance. Featuring jazzy strings, keyboards and accordian, the soundtrack will be released soon on Varèse Sarabande. Another of his recent projects, *The Wonder Boys* (Michael Douglas, Frances McDormand, d. Curtis Hanson), is set for a February 25 release as of press time.

**Mader** *Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis), *Steal This Movie.*

**Hummie Mann** *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain.*

**David Mansfield** *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).

**Lee Marchitelli** *Iris Blonde* (Miramax).

**Anthony Marinelli** *Slow Burn* (Minnie Driver, James Spader), *Fifteen Minutes* (Robert De Niro, Ed Burns), *Time Code 2000* (co-composed with dir. Mike Figgis).

**Gary Marlowe** *Framed, Mondschatzen* (*Moonlight Shadow*, d. Robby Porschen).

**Jeff Marsh** *Burning Down the House, Wind River* (Karen Allen).

**Phil Marshall** *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation.*

**Barrett Martin** *Lush* (Laura Linney).

**Brice Martin** *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

**Cliff Martinez** *Wicked* (d. Michael Steinberg).

**Richard Marvin** *U-571* (Matthew McConaughey, d. Jonathan Mostow).

**John Massari** *Emma, 1947.*

**John McCarthy** *East of A* (d. Ami Goldstein, David Alan Grier), *Boy Meets Girl.*

**Stuart McDonald** *Diaries of Darkness.*

**Mark McKenzie** *Dragonheart 2* (direct to video).

**Gigi Meroni** *The Good Life* (Stallone, Hopper), *The Others, The Last Big*

### Attractions.

**Cynthia Millar** *Brown's Requiem, Storm in Summer* (d. Robert Wise).

**Marcus Miller** *Lady's Man.*

**Randy Miller** *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).

**Sheldon Mirowitz** *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Legacy.*

**Fred Mollin** *Pilgrim* (Tim Truman).

**Deborah Mollison** *East Is East* (British), *Simon Magus* (Samuel Goldwyn).

**Ennio Morricone** *Mission to Mars* (d. Brian De Palma), *Resident Evil* (d. George Romero).

**Tom Morse** *Michael Angel.*

**Mark Mothersbaugh** *Camouflage, Sugar & Spice* (New Line), *Rugrats 2, Rocky & Bullwinkle* (Jason Alexander, Robert De Niro).

—N, O—

**Roger Neill** *Big Man on Campus.*

**Ira Newborn** *Pittsburgh* (Universal).

**David Newman** *Flintstones 2: Viva Rock Vegas, Klumps* (Nutty Professor 2), *Duets* (Gwyneth Paltrow).

**John Ottman** *Urban Legend: Final Cut.*

—P—

**Van Dyke Parks** *Trade Off.*

**Shawn Patterson** *Monkeybone* (d. Henry Selick, three minute opening animated sequence only), *Herd, Tales from the Goose Lady, Magic Trixie.*

**Jean-Claude Petit** *Messieurs les Enfants, Sarabo, Sucré Amer.*

**Nicholas Pike** *Delivered, Return to Me.*

**Nicola Piovani** *Hoof Beats.*

**Robbie Pittelman** *A Killing, The Dry Season* (independent).

**Michael Richard Plowman** *The Hot Karl.*

**Basil Poledouris** *Kimberly* (romantic comedy), *If These Walls Could Talk 2* (HBO).

**Steve Porcaro** *Wayward Son* (Harry Connick, Jr.).

**Rachel Portman** *The Closer You Get* (comedy, from producer of *Full Monty*).

**John Powell** *Fresh Horses* (DreamWorks), *Chicken Run, Outpost, Le Visitor.*

**Jonathan Price** *Sammyville* (Chase Masterson), *Rustin's Glory* (independent drama), *Vampire Night, Dag Story* (action).

—R—

**Trevor Rabin** *Whispers* (Disney).

**Robert O. Ragland** *Lima: Breaking the Silence* (Menahem Golan).

**Kennard Ramsey** *Trick Baby.*

**Alan Reeves** *To Walk with Lions.*

**Graeme Revell** *Gossip, Titan A.E. (aka Planet Ice, Fox animated), Red Planet, Buddy Boy.*

**David Reynolds** *Warlock* (sequel), *George B, Love Happens.*

**William Richter** *Social Misfits, The Broken Machine.*

**Stan Ridgway** *Error in Judgment*

(d. Scott Levy), *Desperate but Not Serious* (d. Bill Fishman), *Spent* (d. Gil Cates Jr.), *Speedway Junkie* (Darryl Hannah).

**Richard Robbins** *Cotton Mary.*

**J. Peter Robinson** *Waterproof* (Lightmotive).

**William Ross** *My Dog Skip,*

**Marius Ruhland** *Anatomy.*

**David G. Russell** *The Phantom Eye* (prod.

Roger Corman), *The Nest, Wicked Spring.*

—S—

**Richard Savage** *A Whole New Day.*

**Gail Schoen** *Déjà Vu* (independent).

**David Schwartz** *The Little Assassin.*

**John Scott** *Shergar, The Long Road Home,*

*Married 2 Malcolm* (U.K. comedy).

**Ilona Sekacz** *Salomon and Gaenor.*

**Patrick Seymour** *Simian Line* (William Hurt).

**Marc Shaiman** *Kingdom of the Sun*

(Disney animated), *Jackie's Back* (Lifetime Network).

**Mike Shapiro** *All Over Again* (independent drama).

**Theodore Shapiro** *State and Main, Juvees, Girl Fight, The Prince of Central Park* (Kathleen Turner, Harvey Keitel).

**Shark** *The Spreading Ground), Me & Will* (Patric Dempsey, Seymour Cassel), *The Spreading Ground* (d. James Burke, Dennis Hopper), *Surf Shack* ("Swingers" meets Miami Beach).

**James Shearman** *The Misadventures of Margaret.*

**Edward Shearmur** *Things You Can Tell Just By Looking At Her* (Cameron Diaz).

**Howard Shore** *Chinese Coffee* (d. Al Pacino).

**Lawrence Shragge** *Frontline* (Showtime).

**Rick Silanskas** *Hoover* (Ernest Borgnine).

**Alan Silvestri** *Lies Beneath* (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis), *Cast Away* (Tom Hanks, Helen Hunt, d. Zemeckis), *Siegfried & Roy: The Magic Box* (IMAX documentary), *Hanging Up, The Replacements.*

**Marty Simon** *Captured.*

**Michael Skloff** *Cherry Pink* (d. Jason Alexander).

**Mike Slamer & Rich McHugh** *Shark in a Bottle.*

**Michael Small** *Elements* (Rob Morrow).

**BC Smith** *Mercy* (Peta Wilson).

**Neil Smolar** *The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement.*

**Darren Solomon** *Lesser Prophets* (John Turturro).

**William Stromberg** *Other Voices* (comedy).

**Mark Suozzo** *Londinium.*

—T, V—

**Michael Taverna** *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).

video).

**Stephen James Taylor** *Blessed Art Thou, John Henry.*

**Ken Thorne** *Mary & Jesus.*

**Joel Timothy** *Waiting for the Giants.*

**Raymond Torres-Santos** *Richport, Millennium, Menudo... My Loving Years.*

**Colin Towns** *Vig.*

**John Trivers, Elizabeth Myers** *Norma Jean, Jack and Me.*

**Brian Tyler** *A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia), *The 4th Floor* (thriller, William Hurt, Juliette Lewis), *Sirens* (Paramount), *Four Dogs Playing Poker* (Tim Curry, Forest Whitaker), *Purple Haze, The Settlement.*

**Bruce Turgon** *Night Club.*

**Chris Tyng** *Bumblebee Flies Away, 7 Girlfriends.*

**Joseph Vittarelli** *Excellent Cadavers* (HBO).

—W, Z—

**Shirley Walker** *Final Destination* (New Line).

**Michael Wandmacher** *Supercop 2* (Michelle Yeoh), *Farewell, My Love, Drunken Master 2* (Jackie Chan).

**Stephen Warbeck** *Quills.*

**Don Was** *American Road* (IMAX).

**Mark Watters** *Alvin and the Chipmunks* (Meet Frankenstein, Tom Sawyer).

**Wendy & Lisa** *The Third Wheel* (Ben Affleck).

**Michael Whalen** *Labor Pains, Sacrifice.*

**Alan Williams** *Angels in the Attic, Princess and the Pea* (animated feature, score and songs; lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Santa and Pete* (Hume Cronin, James Earl Jones), *Going Home* (Jason Robards).

**David Williams** *The Day October Died, Wishmaster 2.*

**John Williams** *Undecided* (Next Steven Spielberg Project).

**Debbie Wiseman** *Tom's Midnight Garden, The Lighthouse, The Guilty.*

**Hans Zimmer** *El Dorado* (DreamWorks, animated, with Elton John and Tim Rice). *Gladiator* (d. Ridley Scott, Roman movie), *The Road to El Dorado* (DreamWorks, animated), *Mission: Impossible 2* (d. John Woo).

FSM

### How to Get Listed

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 310-253-9595, or e-mail Lukas@filmscoremonthly.com.

# MAIL BAG

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RESPONSE

## You Have the Right to My Opinion

The art of film music is now dead and buried, just as surely as its finest practitioners. Even the most feted of modern-day composers cannot compare with Rózsa, Korngold and Waxman. These men were artists. Today's bunch are mere "illustrators." Folks like Horner and Goldsmith are great technicians, but the emotional staying power of their music is one candle's-worth compared to the blazing testimonies of the Golden Age composers.

Everything started going downhill with the likes of Bernard Herrmann, Jerry Goldsmith and Elmer

Bernstein—more recent composers are barely worth mentioning at all. Herrmann's melodic work is all of a tragic sameness, more so even than master-regurgitator James Horner. If you were to compile all of your favorite moments of Herrmann's lyricism and listen to them in succession, you would find an extreme case of monotony. While his scores are usually punctuated with heavier moments, who can glean any pleasure whatsoever from listening (away from the visuals) to noise like that which pervades the action scenes in films like *Jason and the Argonauts*? It's nothing more than crashing, unmusical drivel.

Goldsmith's "love themes" have the collective depth of a winsome commercial for Viagra. His action cues are usually crammed with effects-for-effects' sake and have no purpose other than to excite the on-screen visuals. Perhaps road-rage practitioners can get off on this stuff as they drive, but for any other purpose away from the movie, this is sound to admire for its technical cleverness—and not to love as music.

As for Elmer Bernstein?—how this plagiarist escapes

the same criticisms heaped on Horner is beyond me. *The Magnificent Seven* is available on a Dorian disc—but it was written by a Mexican composer from years earlier (I forget his name, which makes Bernstein's recognition for the score all the more ironic). Check out *The Comancheros* or any of his other westerns to see how his style developed (or didn't) beyond this copycat effort.

Bernstein and Horner types are successful because they profit from the musical ignorance of most "film music fans." Some years ago, at a Goldsmith concert at the Barbican in London, a friend and I decided to do a poll. We asked over 200 fans attending the concert (and a subsequent soundtrack sale located nearby) if they played a musical instrument. A mere 12 people answered in the affirmative. We then conducted a similar poll at the Barbican the night of a more traditional classical concert, but that time 72 said "yes." This goes some way in confirming the suspicion that most film music fanatics are not interested so much in the music itself, but more in the visceral "feel" of what they are listening to. That being the case, they are happy to impatiently seek emotional charges from short snippets of film music which they gulp down like cheap beer and say "Wow! That's cool!" Short little "cues" are the most any of them have patience for. Actually, the same seems to go for the composers.

Maybe fans should take the time to savor more substantial music and metaphorically sip some fine wine. They'd do well to listen to the Golden Age composers rather than the pretenders of today. Those masters could write *real* music too, for the concert hall—unlike people like John Barry, whose recent album of non-film music ended up sound-

ing like poor film music. He, like the others of his ilk, is ensnared in stylistic limbo, unable to stir the imagination beyond what has already been created on celluloid.

It is not so much what current film composers do that damns them, but more what they *don't* do. Where is their musical legacy? Where is a statement of their own? Have they not the time to express their own thoughts rather than a director's? Do they not have the money to take a few months off and write real music? Even if they have the time they don't do so, most likely because they can't. They are, once again, illustrators and not artists. They have no minds of their own. Elliot Goldenthal, to his credit, might be an honorable exception—and John Scott another.

The vast majority, however, from Goldsmith to Horner or from

saying that the film music written by the Golden Age composers you cite is also fake? Are you directing us to their concert works or are their film scores in fact real enough to listen to as music? If they are, is this because the cues they wrote are longer and more classically structured, as opposed to carefully spotted and dramatically appropriate? (By the way, Bernard Herrmann wrote a wealth of concert music and both Goldsmith and Bernstein penned their share as well.) If film music is a false art, then are all collaborative efforts equally inane? Is a cinematographer's or screenwriter's contribution similarly tainted because it is supervised by a director?

You talk about the death of the "art of film music" but in the same breath dismiss the very idea of dramatic scoring in favor of concert writing. If there ever was an art to scoring, what was it that separated the Golden Age composers from those that followed in their footsteps? You've found it necessary to put yourself on a pedestal and call thousands of people "ignorant" without explaining how or why. Oh wait—forgive me—you did that startling poll! I myself used to play an instrument (isn't that exciting?!), but I don't anymore. So while I've recently become ignorant—at least I wasn't for my entire life.

—J.Z.K.

## Preaching from the Pulpit [sic]

Having read the arrogantly sarcastic responses to my two letters published in your most recent, non-monthly edition of *Film Score Monthly*, my first reaction was to reply in kind. Fortunately, I have decided not to do so, but a few words of reaction are necessary.

How fortunate it is for FSM that these composers whose work your reviewers regularly demean and trash do not react to your nasty writing in the same fashion that you have reacted to my gentle criticisms. Such a reaction from these great artists might do much good, but I suspect that they refrain from doing so because "those who can, do and those who can't sometimes teach—but more often criticize." Clearly, most of the staff of reviewers at FSM fall into this latter category.

To say that FSM reviewers lack balance would be a gross understatement. Unlike other film music journals (*Soundtrack* magazine, for example), FSM



Bernstein to Jarre, are musical imposters. I even believe that they *know* this and are pleasantly amazed by the frenetic collecting of their superficial modern-day scores.

Film music—R.I.P.

Gary James Wright  
San Francisco, California

Your attack on post-Golden Age film scoring is based primarily on the contention that music written for film is not real music. Are you then

## MAIL BAG

apparently views itself as being an arbiter of taste and an authority on musical ability, and the intellectual superior of those judging "greatness" and mediocrity. How fortunate we are in knowing otherwise. That FSM supporters are often moved to comment upon the harshness of criticism found among your pages (and the favoritism shown to certain composers) is apparent to all. It is unfortunate for the entire spectrum of film music buffs that, after repeatedly being reminded of this negative characteristic, your magazine not only refuses to become more balanced but positively revels in your one-sidedness.

As for your "liner notes" crack, even the most empty-headed dolt is aware that, far from simply listing the strengths and the weaknesses of a work, liner notes trumpet even the worst efforts as being the next best thing after eternal life. So much for your ability to either discern what one of your readers was trying to

suggest, or for your ability to respond to a suggestion with logic or fairness. It's no wonder that you cannot or will not review evenhandedly when you cannot respond to criticism without adopting a cut-and-slash approach.

Lastly, I have a word or two about your CD productions.

Yes, you should ask me (and every other FSM reader) to "clue you in" as to which CDs might be both popular and financially successful. Then, you might actually get a handle on which soundtracks are in demand and which ones would quickly sell out (and not linger in a paltry run of only 2,500 or 3,000 copies, year after year unsold).

Your "plan," as you have termed it, seems to be to root around one studio's vaults looking for something—anything—to put out, even if it only appeals to a few hundred fans worldwide. Such sacrifice on your part (if

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C.H. Levenson  
Lakewood, New Jersey

C.H. Levenson, what would we do without you? Another few column inches of magazine space filled without us lifting a finger! Since FSM's biases and nastiness are so obvious to the world at large, I don't understand why we have any readers left. Maybe a certain percentage of the readership actually enjoys reading strongly worded opinions. In our pages you'll read reviews that are one-sidedly churlish, evenhanded and unnecessarily diplomatic (I write all of those personally). I still think you'll find the tone has shifted since the days when the magazine was produced out of Amherst and safe from the prying eyes of Hollywood. And

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since we're out here, yes, we DO get reactions from composers, their publicists, music editors and friends when we write a review they don't like. Our approach is to call a spade a spade...as we see it. The point of using the old bully "pulpit" as you put it, is to make your argument, which means to avoid equivocating as if you're not too certain that you mean what you say. Then it's up to the readers (you, C.H. Levenson!) to agree or disagree.

On the subject of our CDs—when someone in New Jersey implies that we are releasing these scores on a whim by "rooting around one studio's vaults" at random only underscores how little that hypothetical reader knows about the effort it takes to produce one of these CDs. Scores from the '40s, '50s, '60s and '70s are not sitting around completely assembled in Tupperware containers on the back lot, waiting for us to pop them open and dump them on a CD. The fact that our releases have so far failed to fit into the specific wants and needs of C.H. Levenson does not mean that no one else wants them or that they aren't selling well (we're doing just fine, thanks). We are releasing scores at a rate of around one a month, and by the end of 2000 we plan on having at least another 10 finished. Hopefully, one of them will be the magic CD that C.H. Levenson is counting on. Finally, while we appreciate your concern about our financial well-being and criticisms of any CDs we release are valid, it's irksome to keep hearing about these phantom CDs we've somehow failed the populace by NOT releasing, particularly since after several thousand words of correspondence you haven't provided us with the name of a single title of these magical, "collector-sought-after" scores that we can save the world by releasing. Reader mwharr@att.net, on the other hand, is far more helpful and specific:

—J.B.

## Refraining

Your recent release of Jerry Goldsmith's *Rio Conchos* brought me both happiness and sadness. I keep wondering why you continue to produce Goldsmith titles that are already available. *Stagecoach*, *Patton* and *Rio Conchos* can all be obtained elsewhere. While you give us extra tracks, original recordings, mono versions, etc. we can enjoy these scores in the formats in which they are already available.

Would it not be more interesting, significant and productive to find and release the Goldsmith titles that fans would kill for? These might include: *Seconds*, *The List of Adrian Messenger*, *Seven Days in May*, *The Satan Bug*, *Hour of the Gun*, *The Illustrated Man*, *100 Rifles*, *The Ballad of Cable Hogue*, *The Wild Rovers* (out of print), *Pursuit*, *Breakheart Pass*, *Damnation Alley*, *The Boys from Brazil*, *Magic*, *Swarm*, *Baby: Secret of the Lost World*, *Link*, *Alien Nation*, *The Burbs* and *Twilight Zone: The Movie*.

mwharr@att.net

Many people do not consider a re-recording to be an adequate stand-in for an OST. Almost every one of the scores you cited is available in some format (mostly bootleg), so they, too, can "be obtained elsewhere." But they are not substitutes for the real thing. They are shoddy productions and usually sport horrendous sound quality. Some of the titles you mention are irrevocably blocked by uninterested record labels or destroyed or missing master tapes. *Hour of the Gun* should still be available at

specialty outlets. *Link*, *The Burbs* and *The Boys from Brazil* may be out of print, but they're hardly impossible to find, especially if you have a key to Jeff Bond's apartment. As for *100 Rifles*... we released that score last year. Where were you? Mr. Levenson... Mr. Mwharr... be patient. Many of the scores you clamor for WILL be released by FSM. Others will be released by other companies. I think you will find that in 99% of the cases, FSM releases of "previously available" scores are substantially different from these earlier (most often re-recorded) versions and well worth having. And if not... well, there's always a new one coming up next month.

## In Dreams

Never in my wildest dreams did I imagine that scores like *Prince of Foxes* and *All About Eve* would make it onto CD—let alone in beautifully annotated and artistically produced editions. The fact that *Conrack*, a fine but obscure and forgotten picture, also got your attention blew my mind. I am thrilled that *Rio Conchos* is out and I hope all your releases are enormously successful—and that even more "wonders" are in the works. (If these happen to include Bernard Herrmann's *The Snows of Kilimanjaro* and *Five Fingers* then you will prove to me that there truly is a God.)

John West

ClaudeRai@aol.com

We're glad you appreciate the time we spend selecting and preparing these scores for release.

When I was 10 years old (1961) I found myself skipping down the streets of Ottawa and saw in a store window what I thought was a "picture" from John Wayne's *The Alamo*. I went inside and asked the man behind the counter about this "picture" and he told me that it was an album. I did not know what an album was, but I found out quickly and I've been collecting soundtracks ever since. In 1964/65 I began my career as a musician (I've since put out about 15 albums of original rock/pop/folk material) with piano lessons and I tried to get my stodgy old lady piano teacher to "learn me" the theme from *Rio Conchos* (I had purchased the sheet music). In '65 I wrote Jerry Goldsmith a letter care of Fox concerning my love for his *Rio* score, and he sent me a lovely letter in reply. (Interestingly, he talked little of *Rio*, instead raving about *In Harm's Way*, the score he was currently working on.) Thanks for putting out *Rio Conchos*. It's an awesome album.

Bob Bryden

bryden@interlynx.net

I'm glad you are getting around to Alfred Newman's scores but I was very disappointed that the final cue from *Leave Her to Heaven* was missing the great "heavenly

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choir." The vocal overlay may be kitschy by today's standards, but for the '40s it was a great way to end the film, and it's too bad that it's missing from the CD.

We didn't leave out the choir by choice. It was missing from the tapes we were working from at Fox. Sorry!

### Andy, Sidebars and *The Unfinished Journey*

I love the laserphile column by Andy Dursin and I've got a question for him: Can producers of soundtracks (i.e., FSM, Nick Redman, Ford Thaxton, Luc Van de Ven) take part in "producing" an isolated score track on a DVD—provided that it's technically possible? It would seem in the interest of film score preservationists to influence this "extra feature." Case in point: *Raise the Titanic*—the original tapes were presumed lost or destroyed; therefore, why not try to isolate the score on a future DVD release?

The only thing I miss from your old-format days is all the sidebars. I loved all the little lists (Gerhardt Classic series lists, Bernstein Film series lists, track lists of how to program your CD player to play in the order they appear in the film, etc.), and I realize that in your new format their inclusion probably isn't cost efficient—but if it is, bring back the sidebars!

I live in the Washington, D.C. suburbs so I had the opportunity to be on the Mall for the New

Year's Eve Millennium celebration produced by Quincy Jones. It was late in the week (Wednesday the 29th) when I learned that my favorite film composer, John Williams, would be conducting a live, world concert premiere of his original score to a new 20-minute film by Steven Spielberg, entitled *The Unfinished Journey*. Upon hearing this, I was naturally all the more excited to attend the event. The performance turned out beautifully. Everything went off without a hitch—there were no audio or giant video screen problems. The accompanying narration (by President Clinton, actors Sam Waterston and Edward James Olmos, author Maya Angelou and poets Robert Pinsky and Rita Dove) was easy to understand. You may have seen the short film on CBS, but it was a thrill to be there live. The *Washington Post*'s reviews weren't overwhelmingly positive for the entire three-hour, Will Smith-hosted event—but they had nothing negative to say about *The Unfinished Journey*.

Tom Clemence  
Crofton, Maryland

*The Unfinished Journey* didn't come off so well on CBS, shaping up more like a pretentious, politically correct school project than a Spielberg opus. John Williams's music was a decent reworking of several of his scores from the past decade, ranging from *Far and Away* to *Nixon*. As for the rest of the event—it would have been neat had the Abraham Lincoln statue stood up, walked regally from behind the pillars and stepped on Will Smith in the middle of one of his monument-desecrating rap numbers.

**Andy replies:** Nick Redman did have a part in the laserdisc isolated tracks of *The Omen* and *Patton*; in those cases, Fox was involved in putting together a track that included unused cues and had everything that a genuine soundtrack fan could want (clear stereo sound, extra material, etc.)

They are good examples that a studio can produce a decent isolated score track with extra material and that appeals to soundtrack fans—assuming the studio takes the time and care to compile one effectively.

On the other hand, sometimes it's a hassle for them to find the music tapes, and if the tapes aren't easily available (or available at all), most people releasing a DVD couldn't care less about including an isolated score track (or they settle for a music/sound effects track, which is relatively worthless). As far as *Raise the Titanic* goes, you answered your own question: If the tapes are lost or destroyed, how will they be able to isolate the score?

### *Papillon* Lives

Kudos for another brilliant resurrection and review of a soundtrack to a forgotten film classic: Jerry Goldsmith's *Papillon*. Guy Mariner Tucker's cue-by-cue analysis illuminates the work of a composer at his creative peak. It is only by reading articles like this one that film score lovers can attain a Roberto Benigni-level of exuberance—"I am so happy to be reading this! I want to love everybody!"

By the way, the "French music" used in the escape scene from the prison was actually Charles Gounod's famous ballet music from *La Damnation de Faust*. The performance in the film is terrific, actually sounding like classical music being played

by an amateur prison band. It's a perfect rendition for an action film that's as close to perfect as an action film can be—DVD special edition, any studio? In closing, many thanks to Lukas, Guy and your partners in crime at FSM for letting us say "Hey you bastards! I'm still here!" again.

George Werner  
Tempe, Arizona

Jerry Goldsmith is one of the great geniuses of film music. For those who believe this, there is no explanation necessary. For those who do not believe this, no explanation is possible. Guy Tucker's wonderful analysis of *Papillon* and Goldsmith's music are a tribute to the classic Schaffner film. Incidentally, the Dustin Hoffman line that Tucker failed to make out was "Goddamn it, we made it." The newly issued *Papillon* DVD has flawless picture and sound and is a must for any admirer of this overlooked masterpiece.

Robert M. Eastman  
Troy, Michigan

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## ELLIOT GOLDENTHAL

Titus

The 1990s have borne a glut of retooled interpretations of Shakespeare— everything from teen angst passion plays to you-are-there behind-the-scenes romances to grungy modernizations and back again. Director Julie Taymor's *Titus*, however, is in a league all its own. Based on *Titus Andronicus*, a lesser-known Shakespearian slasher, *Titus* tips the talent scales deeply in its direction with a cast featuring Anthony Hopkins, Jessica Lange and Alan Cumming. Taymor, best known for her theater adaptation of *The Lion King* as well as *Juan Darién* and *The Green Bird*, places the story in a sort of cross-pollinated no-time that combines visual elements from throughout history: horse-drawn chariots, circa 1930s public address systems, modern automobiles, etc.

Contributing in no small part to this miasmatic linearism, and of course to the richness of Shakespeare's dramatic impact, is Taymor's longtime partner, Elliot Goldenthal. *Titus* marks the second of Taymor's films that Goldenthal has scored (the rarely seen *Fool's Fire* was the first), though they've collaborated on several theater projects. According to Goldenthal, however, the medium, whether film or stage, doesn't affect his working relationship with the visionary director. "It's not different. It's always challenging and refreshing. It's just a matter of directors [having] different tastes. Joel Schumacher and Julie are both very theatrical, as is Neil Jordan. Michael Mann tends to be much more realistic in style."

Yet, as old-hat as his collaboration with the director may have been, *Titus* certainly presented its fair share of unique demands. In reflecting the no-time setting of the film, Goldenthal's score is a web-like amalgamation of large symphony orchestra, an 80 member male chorus, boy soprano, female soprano, viola da gamba, a swing-era big band, an electric guitar ensemble and various electronic samples and loops. "They overlap, but they also weave throughout the patchwork quilt of the time elements," says the composer, noting that although he's never had to cross genre boundaries to this extent before, he's not exactly a stranger to this territory. "Ever since *Drugstore Cowboy* and *Alien*<sup>3</sup>, ever since the beginning of my career, I've felt really comfortable

## The Devil You Play

A BEHIND-THE-SCENES LOOK AT COMPOSERS' RECENT PROJECTS



Jessica Lange goes for the gold in *Titus* while Arnold Schwarzenegger gets the ghoul in *End of Days*

in bridging [musical styles]...I think it's my personality. I think that it really feels like me because I'm just staying within myself, I'm not trying to do it any other style."

Still, *Titus* presented challenges like no other film in the composer's oeuvre. "It was the most difficult project I've ever had," says Goldenthal, crediting the complications to the subtle dramatic shades of Shakespeare's text. "When you do a *Batman* movie, you know who the hero is, you know who the villain is. It's so completely clear as to what you're dealing with in terms of the characterizations. And the music, you can't be fuzzy with that. But with this kind of a situation, you could play a scene in eight or nine different ways..."

The little boost is that Shakespeare is involved. And when you're working on something that's timeless, as opposed to something that's designed to be almost disposable at certain times, it really makes you apply different muscles to your work." The intricate drama also demanded a less "cuey" style of film music, frequently drawing the composer away from his oft-used synthesizer rig. "When I compose tunes or fugues or things that are more traditionally classical, I tend to compose away from the whole computer setup with pen and pencil and scraps and

sheets of paper flying all over the place because I'm not actually watching the film at the same time."

Among the through-composed music Goldenthal provided for the film were a few swing tunes written both as underscore and source music. Here Goldenthal was given a chance to dig his fingers into the big band music of the 1930s and '40s. "I chose the swing stuff because there were party scenes that took place in the building that was Mussolini's court building in Rome. It had that early '30s feeling to it, even though it's set in no-time." Of course, Goldenthal's unique sensibilities are all over these big band charts, imbuing them with a frenetically colorful lift. "I like the idea of twisting certain clichés around and putting certain elements into something unusual. [With] the recent swing re-appreciation, the bands tend not to be serious. They tend to be a whole lot of fun, which is great for young people that go out and dance. But they [take] the least serious elements in, let's say the Goodman band, the Calloway band, the Ellington band, the Basie band, some of the Timpani Five, and also with a little klezmer thrown in. It's all a wonderful mix, but it doesn't have the same sort of intensity that the bands had in the '30s. I was just trying to aim for that a little bit with a '90s mentality."

This isn't the first time Goldenthal has tackled the complexities of Shakespeare. His ballet *Othello* was performed by the San

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## DOWNSIDE

Francisco Ballet a few years back. And pre-dating that was another *Titus Andronicus*—this one for the stage. Goldenthal was able to reuse one or two pieces from the theater version in the film, but the vast majority of the nearly two-hour score is brand new material. With the trials of *Titus* successfully met, does Goldenthal regard his Shakespeare opus more fondly than his other works? “They’re all labors of love, I don’t work under any other conditions.”

—Jeff

Bond



Mansfield Park

## JOHN DEBNY

### End of Days

The Arnold Schwarzenegger apocalyptic thriller, *End of Days*, marks John Debney's third collaboration with director Peter Hyams. Although the doomsday genre is nothing new in Hollywood, Debney wanted to deal with the music in an unexpected way.

“The approach was many-fold,” says Debney. “Our original intent was to create a score that encompassed a lot of different styles of music and addressed where we are culturally at the end of the 20th century.”

In doing so, Debney combined a traditional orchestral sound with elements of world music, which included a number of ethnic instruments and samples designed to create a more primitive, elemental sound. Though Debney also incorporates a good deal of choral work in the score, he claims to have avoided the already familiar *Omen*-esque sound.

“The last thing that any of us wanted to do was, by nature of the genre, be compared to Jerry [Goldsmith]’s score because it’s probably one of the finest of that type ever written. So there was a conscious choice to try to avoid a lot of monosyllabic Latin singing. I used a little bit of it in the main title for a very specific reason—because of some chanting in Latin, which was for a specific reference in the film. But the intent was to use the choir more as color and not to designate Satan.”

In determining what sound would best suit the film, Debney says that the collaboration with Hyams was helpful. “I’ve found that Peter is very clear on the type of score he wants. I’ll speak my mind, but at the end of the day he will dictate the direction of the score,” explains Debney. “On this one, Peter was the most collaborative he’s been yet. He’s very hands-on in every facet of a film.”

In addition to the original score, *End of Days* also features a number of pop songs. Debney says the required songs aren’t that difficult to work around. “Initially, there were going to be many more songs than ultimately were in the film. They were going to have about eight songs in the body of the film. Therefore, I was going to have to interweave the score around the songs,” Debney says. “But as it turned out, I think they had only three areas where the score and the songs sort of intersected—and in some cases they actually played together. So I had to work with that and be careful of the key I was in so it would meld with the song.”

Debney feels that the supernatural subject matter in *End of Days* easily lends itself to music. “We all have deep-down emotional responses to this kind of material,” he says. “And, I think from a composer’s standpoint, it’s fun—at least I had fun—exploring a lot of those subliminal emotional responses.”

One major difference between *End of Days* and a lot of Debney’s recent work is that this score is available on a commercial, score-only CD. This is a welcome change for his fans since many of his scores have only been released as expensive, hard-to-find promotional discs. Though Debney says he’s delighted that his music is popular, its lack of availability is something he finds frustrating.

“It’s really tough to get stuff out on commercial CD because of the reuse fees. I was one of the first to do promos a few years ago—specifically because there’s no other way to get the music out there and try to get other assignments without a CD. I get a lot of email about the promos and I’m just glad that there’s something out there for people to enjoy.”

Scoring an action film on the scale of *End of Days* is something that Debney hasn’t gotten to do a lot of in recent years, having spent most of his time scoring action-comedies. He found the *hellish* Schwarzenegger project a pleasant break.

“We all get typecast. It would be wonderful for me to get away from comedies for a while. I enjoy doing them and I think they’re also some of the hardest types of scores to write simply because of their nature. You’re constantly hitting actions and it’s very technical. For that reason this was a great break,” he says. “I hope to do a few more dramatic things before I jump back into comedy.”

—Jason Foster

## LESLEY BARBER

### Mansfield Park

As one of Canada’s more prolific composers of “new music,” Lesley Barber brings a different approach into the world of Jane Austin adaptations with her music for *Mansfield Park*. Instead of going the route of pastiche and relying on music from Mozart to Wagner—as has been the case with many Austin period films—Barber and director Patricia Rozema opted for a different sound.

“Patricia Rozema had written a film that was very true to Austin’s impulses and her sense of social criticisms. And yet it was also very contemporary,” says Barber. “One of the things we wanted to do was have music that reflected the era but also gave it a contemporary accessibility.”

Barber found it difficult to find an appropriate sound that was substantially different from other Austin films. “It was funny—when I first got to England and was telling various people I was working on the film, they’d say

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to me, 'Oh, are you doing pastiche?' It turns out that they actually teach pastiche in the composing programs at universities there. It's become such a part of their composing culture that writers are asked to do that. I found that humorous because that was the one thing I really didn't want to do."

The freedom granted by Rozema allowed Barber to be more creative, and the composer says that "going a different route" is something that should be done more often in today's films. "I think anything that challenges the kind of romantic sound that's so prevalent now is great," reasons Barber. "Anything that jars our sensibilities and allows us to experience a fresh, filmic reality is good because so many scores do sound the same for certain kinds of films."

*Mansfield Park* is Barber's second collaboration with director Rozema, and both experiences have been pleasant for the composer. "She's someone who likes to be very involved," says Barber. "Once I had my themes down, we'd work together almost on a daily basis and look at the scenes with the music to see how they could be shaped. That way there was absolutely no confusion with dialogue, and the music could be as complementary as possible. It worked out well."

Although Barber is more experienced writing music for the stage and the concert hall, she enjoys working for film. "[With films] you can rehearse the music and you can get it right and get it beautifully recorded," she says. "And with some of the experience I've had with the concert hall, the rehearsal time is short and sometimes the composer doesn't have the same control because there's a conductor involved. I love to go into the studio with some musicians and write some music that I love and hear it recorded and presented wonderfully—capturing exactly what I was after. So the experience from that point of view is much more rewarding."

—J.F.

## BRIAN TYLER

### The Fourth Floor Four Dogs Playing Poker

The upcoming films *The Fourth Floor* (starring William Hurt and Juliette Lewis) and *Four Dogs Playing Poker* (starring Forest Whitaker, Tim Curry and Olivia Williams) gave composer Brian Tyler plenty of opportunities to circumvent the usual ways of film scoring. Tyler describes *The Fourth Floor* as a thriller that hearkens back to the days of Polanski and Hitchcock. "Juliette Lewis's character inherits this really nice apartment in New York," Tyler explains. "When she moves in, she starts finding clues as to how her relative was murdered—so she tries to whistle-blow the situation. Then she brings on the wrath of these crazy neighbors; it's very much a mystery."

Tyler received ample musical direction from director Josh Klausner, who "wrote a 10-page manifesto on the philosophy of how he wanted the film scored. He had temped it with Penderecki and Bartók and was able to be very specific as to which sections of which pieces he approved of. The story is haunting, but more in a beautiful than ghostly way. But we did want the score to make it a little bit otherworldly. I used extended techniques in the strings; there are a lot of quarter-tones and playing behind the bridge for the scarier parts. It's a paradox like the movie; it's beautiful but ominous, and melodic but atonal. That was the drive behind the score.

"[I used] controlled aleatoricism. There was structure, but we wanted the score to feel like it was ready to fly apart. There's a piece in there, 'Portcullis,' that was insane. There were three percussion parts that are all doing different patterns in different meters—so as they overlap it sounds like craziness. The cue also had syncopated brass and woodwinds, atonal strings and twelve-tone piano. The scene that it was written for was also on the verge of flying apart—self-destructing on impact. But the music had to be precise at least as far as timings went. Another wild cue was 'Attack on the Locksmith,' which has 32nd-note paradiddles on 130 beats per min-

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## DOWNB EAT

ute. I remember hearing some of the orchestra members swearing after that one—probably at me,” he laughs.

Tyler tried to avoid the pitfalls of scoring suspense scenes. “The director didn’t want the music to give anything away. If something was going around a corner or he was lining up a potential scare, he didn’t want me using any of the telltale signs. We had to keep the score neutral at those moments. If something scary did happen, then ‘boom!’ At that point, the scene’s already going. Once you’re in the scene, it’s safe to enhance it with intense underscore. It’s the suspense areas that are the trickiest, because a musical cue, in the literal sense, is cueing you in that there’s someone in the room; and you don’t want that in a scary movie. You don’t want the audience to know that something’s going to happen.”

*Four Dogs Playing Poker* was a greater challenge for the composer. Even the film’s storyline defies simple explanation. As Tyler explains, “Four friends steal a multimillion-dollar piece of art. They have to pay off the mob—and they take a cut. Somewhere along the line between Buenos Aires and New York, it gets lost. Forest Whitaker (the head of the mob) gives them four days to come up with a million dollars, or else they’re all going to die. The only way they can think of to come

up with the money in such a short period of time is to take out insurance policies on each other and basically draw cards. They play a game of poker, where if you draw a certain card, you’re going to be the designated killer, and you also have to know who you’re going to kill. So they’re basically sacrificing one of the four to get the payoff. But when it comes down to it, no one wants to die and everyone thinks everyone else is the killer—it all gets out of control. That’s why the music goes out of control.”

Tyler found that conceptualizing the score was a process of trial and error. “There was no direction ahead of time. The director and I just sat down and brainstormed. Something really specific needed to be done with the music, because it’s a lush caper that’s initially set in Buenos Aires. Then the movie shifts to L.A. and New York, so it becomes grittier and grittier. Everything is going wrong and people start turning on each other. Eventually, we

decided to start out in a classical style with a little bit of Argentinean flavor. The opening scene, for instance, uses a large orchestra with classical Argentinean guitar. Then the score starts mutating. The themes and motives remain constant, but the tone of the music and the instruments used become more and more modern. It goes from Korngold to Korn. [Laughs] There’s that arc—it becomes psychotic.”

Tyler has been “fortunate” to come up against films (like *Four Dogs Playing Poker*) that are temped with his own music. “If I see a scene that’s temped with my music, I’ll remember it forever. If it’s someone else’s music, I’ll get the feel for the tone of the scene, but I’ll forget what the music was—so mine won’t come out sounding like that cue. I pretty much watch the movie with the temp music once—and that’s it. When I was watching the original cut of the movie, they used some of my music. There were scenes where I knew what was about to happen simply because I knew when my surprise hits were coming. The flavor I was going for was so different than the temp piece that there was no problem getting around it; plus,



Brian Tyler



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the director gave me total freedom. That was a great thing."

—**Jason Comerford**

## DAVID ROBBINS

### Cradle Will Rock

**D**avid Robbins faced an intriguing set of challenges with his brother Tim's film *Cradle Will Rock*. In addition to writing an original orchestral score, he had to re-record and stage a controversial 1930s musical. The film, Robbins explains, "centers around this musical, called 'The Cradle Will Rock,' written by Marc Blitzstein. It's the story of an acting troupe that was part of the Federal Theatre Project [which was one of the wings of the Work Projects Administration] that put people to work during the Depression. It was one troupe's effort to get this show on." The show's directors, John Houseman and Orson Welles, came up against a fire-storm of controversy, given the musical's pro-union slant (dangerous in a time where unions were often considered Communist organizations).

Robbins' approach was to be stylistically eclectic. "We wanted to create a '30s New York feel, and that opened up a can of worms—a big can of worms. I immersed myself in all sorts of styles of music; everything from German to French, Spanish, Mexican, Hungarian gypsy, Italian and, of course, jazz and vaudeville. The score is basically a mixed-up melting pot of these styles, and that works well with this type of picture."

Due to the need for live-action staging of the musical (not to mention the rehearsal of the actors' vocals), Robbins was involved early in production. "In pre-production, we rehearsed the actors and the singers, fleshing out the parts of the music we wanted to use in the picture. We did pre-records of the music and some scratch vocals. I was involved in production of the performances of these numbers. In post-production, obviously, I had to finalize this music and take care of the score. The actors all re-recorded their vocals live, and we used basically all of the live vocals on-screen."

Robbins wishes there were more films that boasted these challenges. "One of the things that I really like about what I do is that I don't have to conform. I don't have to do a John Williams score or a Jerry Goldsmith score to make a film work. I like the search and discovery of finding other ways of doing it. I must have written 50 themes for *Cradle Will Rock*. I ended up trying many different directions; the one that popped up the most ended up being the one we went with. It's a wonderful process to be able to go through."

—**J.C. FSM**

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# shore nuff

**Howard Shore talks about **DOGMA**,  
**ED WOOD** and serial killer sounds**

by jeff bond



OH GOD: Salma Hayek and Matt Damon in *Dogma*

back and I had to hire a car and driver to of the car with the cane and they're waiting for me. "Oh, no, who have we hired?" I watched a cut of the film on an Avid. Scott Mosier produces and Kevin writes and directs and they both edit.

It's interesting that the producer and the director are also the editors. They showed me a version on the Avid and the sound is not mixed, you're not really hearing it right and you're looking at a little screen not conducive to how you should see a movie. And while I was watching the film, which was quite lengthy at that point, they were doing construction in the office. There was hammering and sawing and pounding on the walls while I was watching the film. Scott would come in to change the reels and I went through the movie like that. I had not read the screenplay and I was looking at it cold. I have no background in Catholicism even though I'm married to a lapsed Catholic, so afterwards I said, "You know, I'm not sure I even understand it. Let me go home and think about this whole thing." So I got the cane and got back in the car and the driver took me home. I called them the next day and asked them if they'd send a tape, and I screened it with my wife, Elizabeth, and asked her a million questions because I didn't understand any of the Catholic references at all.

**JB: How did you approach scoring the film?**

**HS:** Sometimes what I'll do is take the context out of the movie and write to that. I understand conceptually what it is. A good example is *Looking for Richard*, where I didn't need to write to the documentary that Pacino had done over four years and edited many different times; I could write to Shakespeare's characters. I re-read the play and wrote music based on the characters, and then, if you will, I scored that to the film. Once I had conceptually understood what I was seeing I didn't have to write to a scene, I could just write music based on the concept or, in the case of *Richard*, the profile of the character. With *Dogma* it was the same thing: You were writing a film about God and the apostles and the prophets and Catholic dogma. Once you understood the concept it was fun to write.

the bizarre religious comedy *Dogma*. Not exactly what you'd expect from the former music director of *Saturday Night Live*, but then Shore has been defying expectations since his first disturbing scores for the Cronenberg thrillers *The Brood* and *Scanners* in the '80s.

We spoke to Howard about his work on *Dogma*, its thematic ties to *Ed Wood*, scoring serial killer movies and why it's so danged hard to write a good score these days.

**JB: This is certainly the biggest-scale film score ever written for a Kevin Smith movie. How did you wind up working on **DOGMA**?**

**HS:** I think this was a film that he realized needed a score created for it because it's a big subject. But it's done on a Kevin Smith scale. He called me and I had seen some of his other films and he asked me to come down and look at *Dogma*. He asked me to come down to Red Bank, New Jersey, which is a couple of hours from where I work. I had pulled my back out gardening, so I couldn't drive because of my

drive me down...and I had a cane. So I get out

of the car with the cane and they're waiting for me. I'm sure they must have been thinking,

"Oh, no, who have we hired?" I watched a cut of the film on an Avid. Scott Mosier produces

and Kevin writes and directs and they both edit.

**JB: There are a lot of special effects but it still operates on a low-budget level like all of his movies do, so you're really providing a lot of the production value.**

**HS:** In a sense that was the idea. Having a score created for the film would be different than Kevin's other movies...not that there wasn't music created for those films...

**JB: Yes; I'd hardly call this a conventional film score, but in terms of being applied to a Kevin Smith film, it's a little bit more the scale of a Hollywood score.**

**HS:** I think that was the idea. We get this guy with the cane and the car, this old experienced guy to come in and do his biblical epic version of this film. At one point I didn't want to do that, I didn't want to be the straight man. I had to understand all the Catholic references, and then I had to understand how to write it musically in the same humor that Kevin had written and directed the movie. I had to understand Kevin and his other films; I went back and watched his other movies and I thought about the film a lot and screened it a lot, showed it to my daughter and got her twentyish take on it. I had to understand the references and the humor. I've been connected with *Saturday Night Live* for all those years so working with comedy was not new to me, but I had to understand this very specific kind of thing. You have to understand Kevin's writing, which I think was really the great hook for me because his writing is great. His film-making is interesting, because he does things and throws things away and does things for real and tries things and there's almost a kind of carefree, improvisational aspect to it that I really love, because I come from that as well.

**JB: You've done plenty of comedies but they all seem more low-key or realistic. The exception I think would be ED WOOD, and I think for both of these you get to write retro-monster music, like the Golgotha music in DOGMA. When you did both of those did you do research and look at specific styles of music to emulate?**

**HS:** Oh definitely. You're drawing parallels between those two and I think you're right. Tim Burton's unique take on Ed Wood and Kevin's version of Catholic dogma and the humor he applied to it are both interesting, and not so entirely dissimilar. Tim was so fascinated with Ed Wood and the movies of the '50s, and Kevin was trying to write something about what he felt growing up as a Catholic; both really had the same kind of resonance to it. They were writing about was something that was part of their lives and not just filming a script that somebody gave them. These films are really personal in their own way. The references in *Ed Wood* are obviously to all the '50s films and the Mancini scores like *Touch of Evil* and *Creature from the Black Lagoon* and all those monster films, Albert Glasser... I grew up with all those films too.

**JB: You actually adapted a piece of library music for the love theme in ED WOOD, a piece of music used in GLEN OR GLENDA.**

**HS:** It was quoted. There's a lot of intermingling of ideas between the music in the actual Ed Wood films and what ended up in our *Ed Wood*, and a kind of mélange of all the sounds of the '50s like Cuban music, monster music and the Lugosi stuff. There are references to *Glen or Glenda* and other



**KILLER COMPOSER:**  
Howard Shore

Ed Wood movies, and the dance music, the stripper music is used as well. And I used *Swan Lake* because that's quoted at the beginning of the Tod Browning *Dracula*.

**JB: I never caught the quote until I watched GLEN OR GLENDA again much later and recognized the love theme from ED WOOD.**

**HS:** That was the kind of research I was doing and this was similar in a way.

**JB: DOGMA is certainly the biggest-sounding thing I've heard from you, the closest to an action score, in a way, that you've done, even though it obviously goes off in a lot of stylistic directions.**

**HS:** If there was any reference it was to biblical epics like *The Greatest Story Ever Told* and *The Ten Commandments*, and to religious music and what I think of as church music. There's a sort of overwhelming feeling to it but it actually never seems to go anywhere. It's a kind of music that's designed to play for hours and hours as you're sitting in church and listening to the choir and so on. Some of it is interesting but it all inevitably blends in to the feeling of the church, and it has a certain overall feeling that has to do with something unresolved.

**JB: It's very busy and anticipates something that never comes.**

**HS:** There are all these rises but it never resolves, it just keeps going forward. I definitely had that feeling when I was writing all the God music for Alanis (Morissette) at the end. It wasn't really like I was researching something, it was more from hearing that your whole life and writing something to re-create that kind of feeling.

**JB: You use the Ondes Martenot in this too.**

**HS:** I thought the Ondes might be a good sound for God; I needed a sound that was kind of pure, and I wanted something electronic. It's the only electronic sound in the score other than the organs; there are a lot of organs in the score. And the group is actually a smaller group than *Ed Wood*. On *Ed Wood* I wanted to emulate the size of those Universal movies of the '50s, those horror movies, and I didn't want to use an orchestra larger than those, which meant 40, 45 players. And they also used a type of organ that I couldn't find. All of the *Ed Wood* stuff was done with that scaled-down sound because I didn't want it to be too full. The size of it had to be correct for that type of film; a group larger than that it would have sounded wrong to me. It would have been too lush, too many strings. The sound in those old films was achieved with the cutting down of the string section, and they used a lot of winds and brass because there was more variety to it. That's why when you listen to those old scores you hear a lot of winds and brass and percussion: for variety reasons it was less expensive to do that than to have this big string section going on all the time. And on *Dogma* I reduced that to 30.

**JB: It sounds so big, though.**

**HS:** That was the idea: I wanted it to sound big and full but not due to the huge string section. That's only 30 people playing. Simon Rhodes, a really good engineer from England, recorded it in a church. There's a lot of keyboards. The organ is a sampled pipe organ with speakers in the choir loft, so it sounds as close as you could get to the sound of a working pipe organ in a church in England. There's also a concert organ that has about 20 speakers to it, and that's in the choir loft as well. There's also a B-3 organ, celeste, harpsichord and three or four keyboard players with a kind of medium-sized brass and woodwind section, and only 10 screens. There are like three violins on the score.

## a shore thing

**JB:** You've worked with Kevin Smith, you have a long working relationship with David Cronenberg, you've worked with David Fincher—you're sort of the edgy, dark, cutting-edge-director guy. Do you have any theories on how that happened?

**HS:** Uh...nope. Do you?

**JB:** Well, you established a body of work with Cronenberg—a really experimental director who can also be a mainstream director and reach a big audience, so I assume that's the first thing that pops to mind when somebody's in that position. I had always assumed that you had worked with Cronenberg before **SATURDAY NIGHT LIVE** but it came at the tail end of that gig.

**HS:** I started on SNL in '75 and stayed for five seasons, until 1980. And in '78, which was the third season, I started doing *The Brood*. I wrote it during the summer because on television you have a summer hiatus, so I did *Scanners* and *Videodrome* the same way, in the summer.

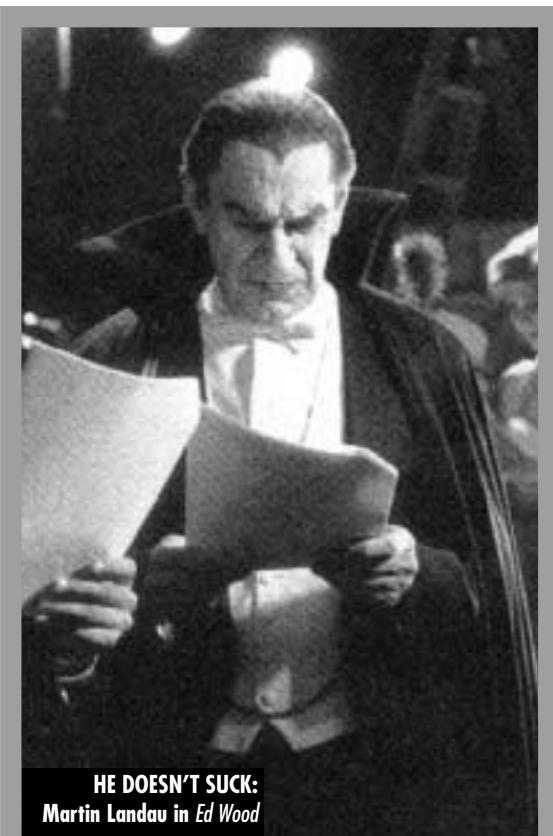
**JB:** And there's something called I MISS YOU, HUGS AND KISSES.

**HS:** That was my first score. It was a Canadian thing about a very gruesome murder trial based on a true story. I did that for a Canadian director; and *The Brood* was the second film I'd done.

**JB:** A lot of people do this now, but when you did it it was unusual for a guy to go from working in the rock arena (for SNL), to working with an orchestra on movie scores.

**HS:** I was always more interested in doing the kind of experimental writing that I did as a film composer than I was in popular music. I'm only now actually beginning to realize some of the things I was interested in; I'm working on a solo project now that where I'm able to realize some of the things I've been thinking about for a long time now. Even as a kid I was thinking about this and doing this, and I had real strong influences early on, like Ornette Coleman. I was listening to a lot of the electronic and orchestral stuff from Takemitsu in the '60s. So I combined these avant-garde ideas I was hearing from Takemitsu and Cage and jazz. I studied at the Berklee School of Music, which is a big jazz school, so my composition ideas always stemmed from improvisation and jazz, and I combined that with contemporary ideas in composition which I've been studying for a long time. I was also interested in computers and electronics as a kid, cutting up tapes and doing tape loops and stuff like that; I was doing that when I was 14 or 15.

I was on the road for years in a rock-and-roll band, and I combined that stuff and experience in theater groups when I did SNL. But the compositional ideas I had were never fulfilled by the rock band years or the television show. It was more like theater, and I could only do so much in that. So I thought of film scores as a means of expression for my compositional ideas, and that was what I was doing in *The Brood* and *Scanners* and *Videodrome*; those were all compositional ideas that had to do with recording, tape manipulation, reverb and delays, compositional ideas, fragmentation, cutting and



HE DOESN'T SUCK:  
Martin Landau in *Ed Wood*

pasting, etc. I was interested in all that before computers made it possible to do a lot of those things more easily.

## eXperimentZ

**JB:** You're one of the last people who'll come in and impress his own ideas on a film rather than regurgitate things that have already been done.

**HS:** That's not good, though, if I'm the last guy.

**JB:** Well, right now I'm a little more nostalgic for the past than excited by what people are doing now, but there are still some people working who I think are interesting.

**HS:** That's a whole other interview. I have my own theories on that, like why that is. There are real reasons for that, but maybe it'll change and go through some Renaissance.

**JB:** I'd love to think that but it seems like such a bureaucratic process today that it's sapped the creative possibilities out of film in most cases.

**HS:** I feel that way too. Everybody says the same thing: that it's the temp and the test-screening, and the quick removal of the score for another score that makes everybody a little gun-shy. There's not a lot of innovation going on because everybody's a little shy. You can be wonderfully innovative and you're screwed. Think of the innovation of the '60s, it's unbelievable. But that could only happen in that one period, or some of the '70s films. That's why I'm doing some things in other countries and some different recordings. I've submitted two chamber pieces for an album of music by film composers on *Arabesque* that should be released soon. I'm also producing a recording of chamber music on my own, pieces for piano and a string septet. It's all acoustic, and the theater, the sound of the room, is all part of the design. There's no electronic music in it, but it uses some of my tape techniques, if you want to use that word.

**JB:** Were you using those techniques in eXistenZ?

**HS:** Yes I did, and I use them in all the Cronenberg films.

**JB:** I loved that movie, and the score is really interesting.

**HS:** Sometimes I deconstruct the whole recording and record things that will be played very loudly in the score but record them very soft in the orchestra. It

sounds like it's a complete orchestral recording, but it's actually been recorded in all sorts of different ways, and a lot of it has been layered—there's a lot of manipulation after the recording. On *eXistenZ* the recording is just part of the process, and there's a whole other process where I take the recording—and I did this on *Crash* as well—and there's a certain quality that I want that I can't get when I put all those instruments in one room at the same time.

There are certain things I want to do and certain intimate things I want to capture in the recording that I can't always do in a traditional sense. *Dogma* uses a very small orchestra that's all live. When you say that it sounds big, it's because it's exactly the quality I wanted to capture. You want to match the quality of the film. In *Dogma*, a small group is trying to save the world—it's a little ragtag group. And the orchestra had to be the same way—a very small group sounding very big and important, like "we're going to do this great thing." It's not a big overblown pompous thing, and that's the humor of it: there are only three violins playing but they have to play so much to compensate. Big is not necessarily about huge forces, it can be purely volume.

The opposite is something like *eXistenZ* where I don't want the performance of it, I want more control over the sound as a composer, and I'm kind of using the sections for my own devices compositionally. I don't think of it as, "Now, we're going to play the music for *eXistenZ*." No; I'm creating the music for it, I'm using the recording studio and I'm using sound stages and all live instruments and electronics as well.

That level of experimentation has gone through all of the Cronenberg movies. *eXistenZ* is about altered reality, and what's real and what's not, and I wanted the music to have that quality too. You know: where are we? Where are we sitting? What is this perspective? Why is this so close to me? Why do the brass sound so far away? I was constantly playing with the perspective of what we assume is the natural position to listen to an orchestra, where the strings are here and the brass is here and the woodwinds are here: everything that is where we expect it to be in a 19th-century organization—I'm playing with that and altering that.

## breaking the silence

**JB:** I wanted to ask you about **THE SILENCE OF THE LAMBS**. This is one of the most unintentionally influential scores because you changed the way people write for this genre—it's very emotional and captures the tragedy of the situation, instead showing how exciting or how scary it is, which is how suspense had always been played up to that point.

**HS:** That came up with Jonathan Demme. The music relates to the Starling character. Once you follow that path you approach the score. You could have followed the Lecter character, but the score doesn't do that. It makes concessions to Lecter occasionally, but it's really about Starling.

**JB:** It's one of the most listenable suspense scores because it not only creates a total environment and mood but it's sadly beautiful through the whole score.

**HS:** There's an opera feel to it. Starling is the heroine of the story, and it's a woman's perspective. It's amazing when I go to L.A. and conduct how many of the women in the orchestra come up to me and talk about how terrified they were of *Silence of the Lambs*. Not the men but the women. And you have to think that it has to do with the Starling character, because the music supports the Starling character, the women's role, as the victim. It's about victimization and it supports that character, and the women were drawn into the story which you wouldn't naturally assume they would be for something so intense and scary.

Jonathan is a great director and he created a great moral base for it. Jonathan led me to write from the perspective of Starling, and that drew everybody into that character because it was done in a very emotional but subtle way, a subtext way. That put the audience right in her brain and made this story and the movie a more powerful experience.

**JB:** Do you think you'd work on the sequel?

**HS:** I read the story and I think it's fascinating that [Harris] took the book to the extremes that he took it.

**JB:** He took an idea that people reacted to in the first book and particularly the movie, but that they don't really want to acknowledge: a real romantic relationship between Lecter and Starling. Everyone is appalled that it went in this direction, but it's sort of inevitable. If this character is as evil as he's supposed to be and such a genius, he will be able to subvert the character who represents the ultimate good. But people don't like the idea of the triumph of evil. Can you conceive of scoring that story as is? I don't think the movie's going to end the same way.

**HS:** I'm absolutely interested in the book and the follow-up to it. It depends on Ridley Scott. What does he think of the last film?

**JB:** *SILENCE OF THE LAMBS* created an entire serial killer genre, and it seems like every time I see one of these movies the score is so obviously influenced by the kind of gloomy, heavy, desperate tone that *LAMBS* had. You created an entire genre of score. And you played off that in *SEVEN*.

**HS:** Again, it's a different director, looking at it in a much different way. There isn't a female character, the music isn't playing on part of it so much. It isn't playing the Brad Pitt character. *Seven* is much more atmospheric.

**JB:** It's monotonous in an intelligent way, kind of a crushing, overpowering way.

**HS:** I'm very proud of the ending, the last piece. I remember waking up and writing that one morning.

**JB:** One sunny morning.

**HS:** Yes.



A VIEW TO A KILL:  
Anthony Hopkins and Jodie  
Foster in *Silence of the Lambs*

# SUPER RESCUES

**M**ike Matessino has done a good thing. It is his latest victory for film music preservation, a 2CD set produced with Nick Redman and released on February 15 by Rhino Records. "It's the first presentation of the complete score to *Superman*, which contains 40 minutes of music not on the 1978 album, which was pretty generous for the time," Matessino explains. "Ours is about two hours of score plus a half-hour of concert suites, bonus tracks, and alternate cues."

Matessino embarked on his restoration/reconstruction as the latest in a series of soundtrack projects with Redman, the most noteworthy being 1997's double-CD sets of the *Star Wars Trilogy Special Edition*. For *Superman*, Matessino did much of the hands-on music reconstruction himself under the banner of his company, Sharpline Arts, working in the full-service audio suite used for their various Laserdisc and DVD projects. Matessino, a New York native and NYU graduate, claims he "drifted into this field of film preservation" at a time when serious interest in the discipline was just beginning, and that this led him to the genre of behind-the-scenes documentaries. "That went hand-in-hand with restoration," he says. "Four or

boxed set for the *Star Wars Trilogy* in 1993. This was followed by a single-CD release of an expanded edition of John Williams's *Raiders of the Lost Ark* score in 1995. "Raiders opened the door for other releases. That much is clear," Matessino says. The pair spent most of 1996 working on the *Star Wars Trilogy*, this time assembling the complete scores chronologically. Toward the end they speculated on what projects they'd like to tackle next. *Superman* leapt to the forefront. "Nick was very tenacious when he approached Warner Bros. with *Superman*. What finally made it possible was Time Warner's acquisition of MGM's

library." When MGM's Rhino Records then came under the aegis of Time Warner, the new synergy between the media conglomerate and the studios opened the Warner Bros. catalogue to a new avenue for distribution.

As the project entered its first stage, Rhino went to Warner

Bros. to find the best possible sources. Matessino and Redman made their preparations while, in the distance, they heard rumblings about a reissue or restoration of the film. Warner Bros. launched a worldwide search for material—ultimately uncovering multi-track sources at Pinewood Studios in England. The elements included the 6-track reels used to mix the film, the 3-tracks compiled for the extended television version, and 3- and 2-tracks of "trims and outs," which were, Matessino explains, the "odds and ends that, quite frankly, saved our skins." No copies of the original sessions could be found, and the thoroughness of Warner Bros.' search leads Matessino to believe that the scoring sessions are, in a word, gone. "Williams really concentrates on composition and the conducting. But once it's on tape, he relies on others to deal with the recordings and goes on to his next project. We've found that quite often the tracks from earlier days are not

## The story behind Rhino's restoration of a classic

BY ERIC LICHTENFELD

five years ago, I worked with Fox on the restoration of *The Sound of Music*. In addition to preserving a lot of materials from this beloved classic, I got to meet the cast, the crew, the family the story is based on, and preserve all of their memories and a lot of history."

### A SUPER TEAM-UP

While Matessino was in the midst of this large-scale project, Fox "diverted" him for several weeks to help Nick Redman restore the film's music tracks, their first project together. Matessino credits Redman with creating a forum for expanded soundtrack releases when he produced a 4CD



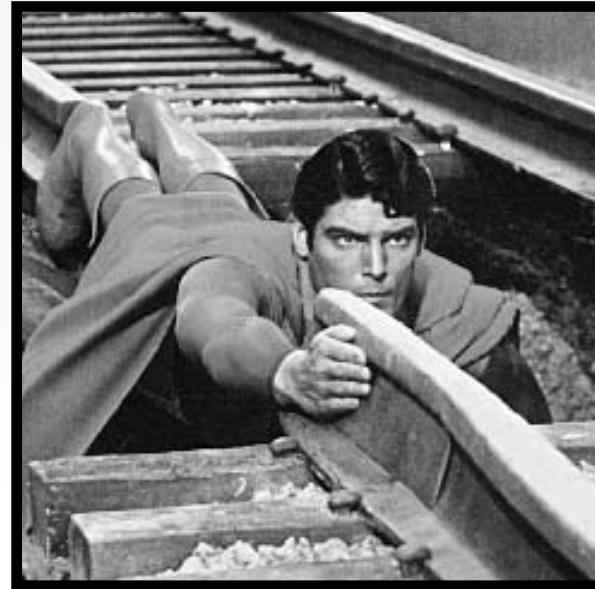
preserved, vaulted or stored properly, and in the case of *Superman*, what we found 20 years later was that no copies of the original sessions existed."

From the time the tracks appeared in England, six months passed before they arrived in America for Matessino and Redman to hear. "The tracks weren't in uniform condition," Matessino says. "Some reels were hissier, some were starting to look brittle, some looked oily, while others were in excellent shape. But I wouldn't say they were in *bad* condition. On *The Sound of Music*, the reels were toxic; the guys in the machine room at the Fox Sound Department had to wear surgical masks. You just never know what you'll find when you open a can."

Warner Bros. next transferred the mag to 24-track at Chace Productions in Burbank, to create a safety copy, while simultaneously transferring the score to DA88s for Rhino's CD project. "Killing two birds with one stone is what made this whole project financially possible," claims Matessino.

## ENTERING THE PHANTOM ZONE

When the transfer was complete, Warner Bros. called Matessino for his opinion on the tracks' condition. "They were all certainly usable," he recounts, "but the way they were configured was confusing. You needed someone who really knew what he was listening to." The mag was configured in what Matessino calls a "checkerboard reel of multiple 6-tracks." Each cue was spread over three reels that ran parallel to one another. Matessino illustrates: "For example, reel A might run the first 20 measures from take 1 of a music cue, then suddenly cut to silence. At that moment, the next 20 measures pick up—these taken from take 2—on reel B. So if you listen to just one reel all the way through, you only hear bits and pieces coming and



going.

"Each of the Williams scores Nick and I have worked on have turned up different elements when it came time to do the CDs. *Superman* had this checkerboard reel; *The Empire Strikes Back* had all the takes assembled on one set of 24-tracks."

Between December 1998 and January 1999, Matessino loaded the DA88s into the Pro Tools digital audio system at Sharpline Arts. Loading them took one week, and the



actual digital reconstruction work took another three. After listening and logging, he broke the checkerboard down into one 6-track line, and began putting the score together. Matessino used the original soundtrack album as a reference, as well as the movie. "We were fortunate to have the trim and out reels, which contained a lot of the unreleased cues," he says. The 6-track mostly conformed to the cut of the film—the final cut. To arrive at that cut, *Superman* had been "nipped and tucked" after it had been scored. "The 3- and 2-track trims and outs had certain cues in their original unedited length. The music for the big helicopter rescue," Matessino says, referring to one of the score's most long-sought-after cues, "is one minute shorter in the movie than the original recording. The 2-track reels appear to have been mixed down for possible inclusion on the original album...but these were the cues that didn't make it."

Matessino next output the score to digital tape, which he then brought to DigiPrep, a mastering house where Redman had already mastered hundreds of albums, including both versions of the *Star Wars* Trilogy releases. At DigiPrep, Dan Hersch loaded not only Matessino's reconstructed score, but also the master tapes from the original soundtrack album. "We used them as a reference for balance and separation. But, in some cases, those masters were of higher sound quality than the tracks from England, so we used them."

Just as *Superman* is not the first 2CD Williams restoration by Matessino and Redman, their expanded edition is

**No copies of the original sessions could be found, and Warner Bros.' thorough search leads Matessino to believe that the scoring sessions are, in a word, gone.**

not the first 2CD *Superman* released in the recent past. In October 1998, while Matessino and Redman were working on their *Superman*, Varèse Sarabande released an expanded *Superman* of its own: John Debney conducted the Scottish National Orchestra for a re-recording that included much previously unreleased music (including "The Helicopter Rescue," now titled "The Big Rescue"). Matessino remembers two schools of thought regarding the Varèse release: "First, there was: 'They beat us to it. Is it still worth pursuing?' But then, we thought: 'If they

"On the 6-track, when we got to the point where the vocal was supposed to start, the music was different. It was a pop/synthesizer version," Matessino describes. "The vocal syncs to both [versions], but the reels that sync to the picture—the 6-track—had the pop version. That suggests to me that the decision to change to the full orchestra was made late in the game."

Matessino and Redman provide four different versions of the song: the orchestral version, both with and without Kidder's vocal, and the synth/pop version, also with and without the vocal. "Everyone who wanted to hear the music without the vocal finally gets their wish," Matessino says cheerily, "but we're giving you a second version in exchange."

## WHEN THE WORLD EXPLODED

*Superman* has been done for a year, now. In that year, Matessino has weighed what made all of this possible in the first place. He reflects on the impact made during the 1980s by the introduction of two new media: the home videocassette and the compact disc. "The result was that movies, and a wealth of information about them, were brought into the home," he writes in his production journal. "The publicity mechanism exploded... If you are under 25, it's hard to grasp that there actually was a time when getting any information about movies was a tremendous and frustrating effort."

This explosion resulted in a newfound "cognizance of many aspects of the filmmaking process," perhaps an early iteration of the one that today's supplementary material and audio commentaries on DVDs may herald. "One of these [aspects]," Matessino writes, "was the importance of the music. Fortunately, simultaneous with this growing awareness came the compact disc...a smaller, more handy, more durable medium that offered an advance in quality as well as a longer running time." Matessino elaborates: "It was only a matter of time before people used the medium to expand albums."

For Matessino, the energy these new media generated was made to power film preservation. Among the results of working with Nick Redman on *The Sound of Music*, Matessino writes, was that "the music was restored and preserved, [and] an expanded CD and cassette were released with the Laserdisc and VHS tape, respectively..."

"Nick and I relived this experience the following year for *The King and I*. Oddly enough, although the film and its music elements pre-dated *The Sound of Music* by 10 years, the materials were in much better shape. This demonstrated for us just how important it is to preserve and restore this music, because age is not a consistent factor. Nick has often reflected on the fact that he's worked with materials from the 1930s that have been in better shape than ones from the 1970s."

Matessino would likely echo film preservationist James C. Katz, who, having restored Hitchcock's *Vertigo* and *Rear Window*, said, "The best restoration work you can do is good preservation." Matessino, who likens reconstructing Williams's *Superman* score to "assembling a giant puzzle," says, "The message of all this should be to producers: 'Please save a copy of your uncut scoring sessions.'

"The material music is recorded on doesn't last," regrets Matessino. But his work on the *Superman* score, music that has endured—to a certain degree physically, and to an infinite degree in memory—makes him beam. "I'm proud to say we didn't lose a note."

FSM



## Matessino and Redman provide four versions of "Can You Read My Mind": the orchestral versions and the synth/pop version, all with and without the vocal.

think it was important enough to re-record..." Matessino and Redman proceeded undaunted. "There's something about Williams conducting. He works on the arrangements himself and articulates what he wants from the musicians. He knows how it's supposed to sound in his head. Another conductor cannot duplicate that, and certainly not under the conditions Varèse has in Scotland." As Matessino praises Williams, he reserves some credit for the London Symphony Orchestra, as well. "The London Symphony Orchestra of the late 1970s—whose brass players were unparalleled anywhere in the world. Williams stretched out those brass lines in ways they don't do anymore. You can hear the difference on *The Phantom Menace*."

### RARER THAN GOLD KRYPTONITE

Matessino promises fans some gems that Varèse could never have hoped to re-create. Among the bonus tracks are several different renditions of "Can You Read My Mind," from the film's Flying Sequence, shared by Superman and Lois Lane. While going through the score reels, Matessino and Redman found Margot Kidder's voice isolated on its own track. This enabled the pair to include only underscore to "Can You Read My Mind." "Everyone says they want to hear the Flying Sequence without the vocal. I'm one of them. I'm not attaching any value judgment to the vocal, but we're all Williams fans, and we want to hear the music."

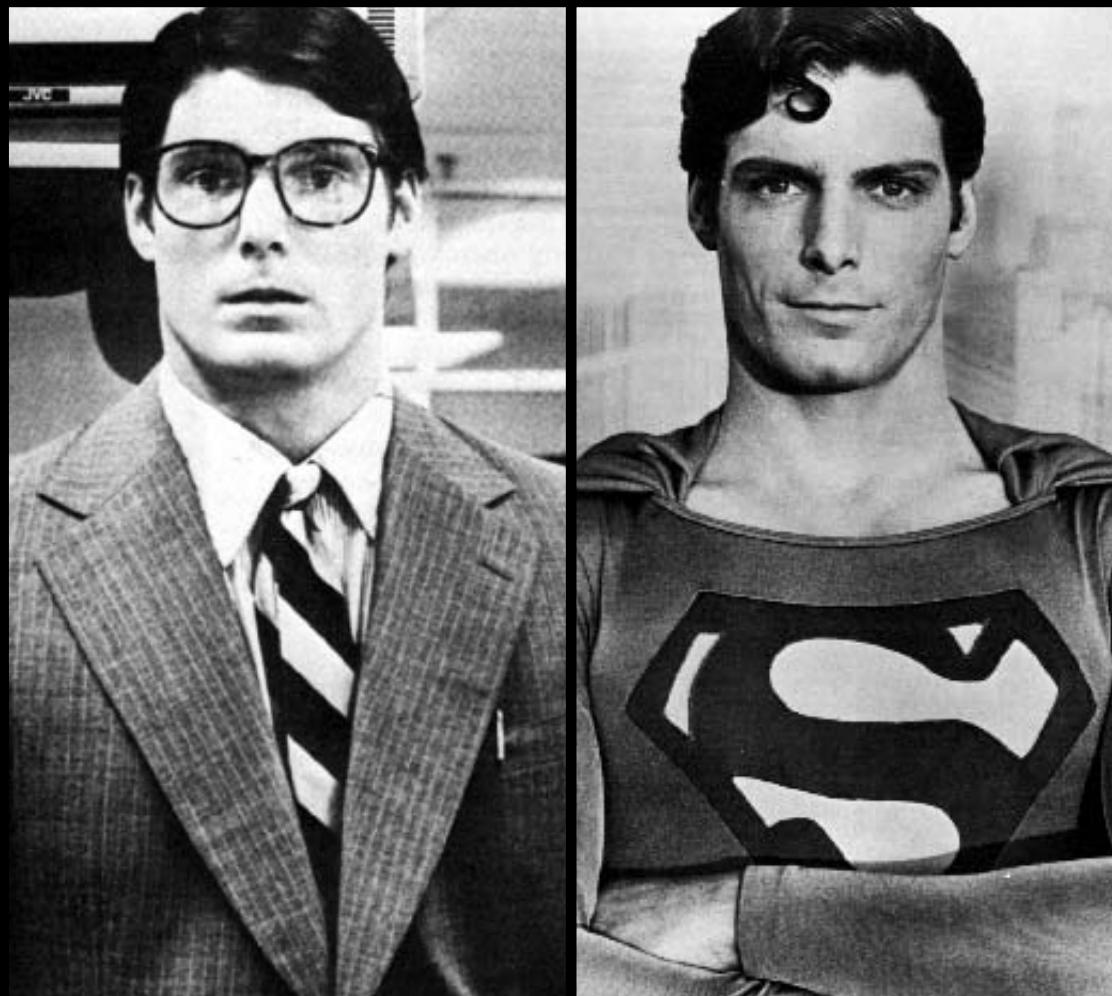
"Can You Read My Mind" provided not only one of their most rewarding discoveries, but also the most startling.

# TALE OF THE CAPE

**R**ichard Donner's 1978 *Superman: The Movie* was the first blockbuster to take full advantage of the public appetite for fantasy adventures ignited by the previous year's release of *Star Wars*. While *Star Wars* and *Close Encounters of the Third Kind* had launched an immediate wave of cheap and cheesy imitators, *Superman*'s sufficient development time and unique subject matter allowed it to avoid the stigma of being another *Star Wars* poseur and to emerge as a super-production all its own. *Superman* mixed the star-heavy, international cast of a disaster movie with the snappy dialogue of a Howard Hawks comedy and the wide-eyed innocence that had marked the Spielberg and Lucas science-fiction movies of the previous year. All three elements were as far removed as possible from the downbeat, cynical features that had dominated most of the '70s.

## WE'LL BELIEVE IT WHEN WE SEE IT

The pre-release publicity blitz began before a single frame of film was shot, with the signing of Marlon Brando to play Superman's Kryptonian father, Jor-El, and assigning screenplay duties to Mario Puzo, author of the hugely successful novel *The Godfather*. Thereafter, focus remained on the search for who would play the Man of Steel himself, a quest that involved conversations with actors as unlikely as Robert Redford ("I don't look good in a cape," the star of *Butch Cassidy and the Sundance Kid* reportedly said), James Caan, Sylvester Stallone and Chevy Chase. When young Christopher Reeve (a thespian whose prior credit was a bit part in the submarine thriller *Gray Lady Down*) was cast, reactions ranged from relief to confusion. But the young actor pulled off a coup by making his incarnation of Clark Kent, Superman's mild-mannered alter ego, into a bumbling, Harold Lloyd-like character who for the first time truly seemed to be a different person than the stalwart Superman. Reeve and director Donner were the film's secret weapons. Donner altered the tone of the film's Lex Luthor sequences from outrageous *Batman*-style camp to low-key slapstick, but



most important, he pushed the mythic qualities of the story to the forefront and made *Superman* a truly noble yet boyishly innocent character. "I argued with the Salkinds," Donner says of the producers who launched the project. "I wouldn't even argue with them, actually—I just wouldn't tell them what I was doing, and if they saw something they didn't like and started arguing, I just ignored them. I had as little to do with Alexander Salkind and his group as humanly possible, and I was supported by Warner Bros. who came in early and bought into the distribution, and they supported me. But it was not a very homogeneous or glorious operation. I was given a 300-page script, two movies that they gave me, and I brought in Tom Mankiewicz and we totally rewrote the picture. I wanted it to have its own sense of verisimilitude, its own sense of reality, which the

original script did not have—it was really stupid." Donner and writer Mankiewicz also

**The genesis of the best comic book film ever**

**BY JEFF BOND**

pushed the previously unspoken romantic element of the Superman-Lois Lane relationship to the forefront, turning *Superman: The Movie* into perhaps the most unashamedly romantic big-budget adventure movie ever made.

## THE FILM OF STEEL

When *Superman* was released in December 1978, critics were almost taken off-guard by the quality of the film. Although many chided the film's solemn opening scenes on Krypton, the slapstick Lex Luthor scenes and some of the movie's special effects, few could fault the work of Christopher Reeve or the romantic chemistry between his

on the piano and you still don't know what they're talking about, and then you sit down in a room and hear an orchestra warming up, and they do that first piece and you go 'Oh, my god.' John Williams and Jerry Goldsmith [who won an Oscar for his work on Donner's first major film, *The Omen*] took me down that path very early in life and it was phenomenal."

Donner concocted the idea for the movie's black-and-white prologue, which grounded the film both in reality (with its '30s Depression-era references and footage of a child's hand opening the first issue of Action Comics to feature the Superman character) and fantasy (with the styl-



**"The most important thing John did for me was... he actually made music say a word. It actually says 'Superman.' I couldn't believe it."**

—RICHARD DONNER

Superman/Clark Kent characters and Margot Kidder's Lois Lane. And while some complained that the craven Luthor was an inadequate adversary for Superman, the contrast between the two characters (one so altruistic he'd pause in his super-labors to rescue a child's cat, the other simply angling for better real estate) put Reeve's Superman into perfect perspective. He represented the best humanity could hope for, while Luthor (and many of the film's other supporting characters) was the crass product of post-Watergate cynicism.

*Superman: The Movie* became a huge hit, grossing \$134 million domestically and more than making back its \$55 million budget, laying the groundwork for a number of sequels that sadly never fulfilled the promise of the original. The film won a Hugo award for best dramatic presentation, was nominated for music, editing and sound Academy Awards, and won the Oscar for best special effects. John Williams' score was also an immediate hit and the two-LP soundtrack album won a Grammy. Williams' score has since become one of his most beloved works, perhaps the climax of his blockbuster period of the late-'70s and early-'80s. While its opening march is a structural duplicate of *Star Wars*, Williams added a propulsive rhythm and a wonderfully haunting and lyrical scoring of the film's artful black-and-white prologue that sets both the film and the score apart from their imitators.

Richard Donner brought Williams on board *Superman* while he was still filming location scenes in Canada. The director explains that melding music with a movie is always a difficult process, but Williams made the *Superman* experience easy. "Composers will tell you what they're going to do and you don't know what they're talking about," Donner says. "Then they'll sort of hunt and peck around

ized miniature of the *Daily Planet* building and the ensuing journey over the moon into the stars). Richard Greenberg of R. Greenberg and Associates designed the optically zooming title credits and the accompanying effects. "He did the teaser trailer for Warners with the cloud footage, and when I saw that I fell in love with his work, and I asked him to come over and talk about shooting the title sequence. I was always going to do the prologue and have the curtains open and have that music playing. Richard Greenberg is the guy who made that design approach work." Just as integral to the sequence was Williams' outstanding main title music. "The most important thing John did for me was in the opening of the picture, after it changes from the black-and-white prologue," Donner says. "He actually made music say a word. It actually says 'Superman.' I couldn't believe it. The orchestra and the music said 'Superman.' I ruined the take, I started yelling so loud."

## AN INVUNERABLE SCORE

*Superman* also represented the pinnacle of Williams' inheritance of the lush, soaring, Max Steiner-esque Hollywood love theme. His *Star Wars* (and later *Indiana Jones*) scores all feature strong romantic melodies that often reach their fruition in the closing credits, but Williams' theme for the Superman/Lois Lane romance is the linchpin of the score. The melody reaches its lyrical apotheosis during the film's celebrated, unabashedly symbolic flying sequence and achieves a moving climax as Superman "turns back the world" at the film's finale, disobeying his father's directive ("You are forbidden to interfere in human history") for the sake of his love for Lois.

(continued on page 31)

# SUPERMAN: THE CUE SHEETS

This is a survey of all the music recorded for *Superman: The Movie* by John Williams. The "reel" and "part" numbers are those listed on the scoring log by the music editor, Bob Hathaway. In many cases, they differ from the numbers on the actual score. Titles are also taken from Bob Hathaway's notes and, again, sometimes differ from the written score. I'd like to thank John Hayward at the Pinewood Studios Sound Department for providing access to this documentation.

I have indicated where the music is presented on the Rhino 2CD set, and provided a description of each cue, explaining its title, previous usage, appearance in the film, and any other pertinent information. I have also included information about the alternates and source music that were not included on the release, either because the recordings could not be found or (in the case of source music) were too fragmentary or unimportant to include. As you'll see, everything we had made it to the 2CD set. Enjoy!

## Reel-Part Cue Title CD /track #

1-1 **Superman March**  
disc 2, track 1  
This original version of "Prelude" and "Main Title March" was recorded before there was any film of the opening of the picture. It begins with the fanfare, which is familiar as the opening of the original 1978 album, and then continues with a version of the "prelude" that was used in the original teaser trailer and recorded for the *Varèse Sarabande* release. It is also similar to music re-recorded for *Superman II* by Ken Thorne. The march section is much shorter and contains a briefer statement of the love theme, but without a key change. It opens disc 2 of the Rhino release as "Superman March (alternate)."

### 1-1A Main Title March

disc 1, track 17

This revised main title is the full, familiar arrangement of the Superman march. It begins in march rhythm with a fanfare section that could be heard in the "End Title" on the original 1978 album. It was intended either to attach to the previously recorded prologue, or to begin on its own if the prologue sequence was dropped. It is presented in its raw form, as "Main Title March (alternate)" at the end of disc 2 on the Rhino release. The familiar opening of the 1978 album and most concert arrangements consists of the fanfare from the original version and the main part of this revised version. Because of this familiarity, that version is preserved on the Rhino release under its original album title, "Theme from Superman,"



which opens the album as "Prelude and Main Title March."

### 1-2 Krypton

disc 1, track 16

This original version of the Krypton fanfare is in a different key, designed to follow the original version of the "Main Title." It was re-recorded as the opening of *Superman II*. Previously unreleased, it is presented on the Rhino disc as a bonus track, combined with the 1978 album version of the trial sequence because of its rebalanced piano and synthesizer. Its title is "The Planet Krypton (alternate)."

### 1-2A Krypton Re-do

disc 1, track 2

The revised version of the Krypton fanfare was used in the film and opens the track entitled "The Planet Krypton."

### 1-2B Kryptonopolis

disc 1, track 3

which opens the album as "Prelude and Main Title March."

### 1-3 The Dome Opens

disc 1, track 2

The revised version represents the conclusion of "The Planet Krypton." The first few seconds of it were not included on the 1978 album.

### 2-1 Council Decision Final

disc 1, track 3

This cue covers the discussion between Jor-El and the council, and the entire sequence in Jor-El's lab, ending midway through the ascent of the crystal ark. Most of the music for the conversation between Jor-El and Lara was dialed out in the film, and was also cut from the original 1978 album. The music for the beginning of the earthquake and ascent of the star ship was also dialed out in the theatrical version of the film. Both the truncated original album version and the restored Rhino version are called "Destruction of Krypton."

### 2-1A Star Ship Launch



disc 1, track 4

The very end of the previous cue was apparently revised during the recording sessions, consisting of ascending brass leading to crescendo as the crystal ark bursts through the ceiling of the lab. It actually makes up the end of "Destruction

## A reel-by-reel reconstruction by the album co-producer MICHAEL MATESSINO

presented on disc 2, track 18.

### 1-1B Prologue (revised)

disc 1, track 1

This revised prologue is heard in the film, but was previously unreleased. Recorded with the intention of attaching to the previously recorded "Main Title," the completed titles required an additional insert; this used a brief section of the film version of the "End Title" (to accommodate the addition of the big red "S" logo). This insert was re-created editorially for the Rhino release,

disc 1, track 2

This is the continuation of "The Planet Krypton," covering the entire sequence where Jor-El presides at the trial of the three villains. Previous releases only presented the truncated version heard in the "alternate."

### 1-3 The Dome Opens

This first version of the "Phantom Zone" scene was not used. It was hoped that if the recording were located, it could be presented as the ending of the alternate version, but alas, only

of Krypton," although the scoring log title, "Star Ship Launch," was adapted for the following cue for the Rhino release. This section was also not used in the film.

### 2-2/3-1 Kryptonquake

disc 1, track 4

The intention was for this cue to overlap the "ring-out" of the previous cue, but as the ending was dialed out, this cue comes in on its own in the film. It covers the launch of the ship and the entire scene depicting the final destruction of Krypton,



although much of it is not audible in the film. It is previously unreleased, and is entitled "Star Ship Escapes" on the Rhino disc. The final drum roll and chord is the only section that spills over into reel 3, and this final chord was edited to the ending of "Super Feats" on the original 1978 album.

#### 3-2 Baby's Trip to Earth

This original version of the star ship's flight to Earth has some similar passages, but is much shorter than the final version. Unfortunately, it could not be located.

#### 3-2A Baby's Trip to Earth (revised)

disc 1, track 5

The revised version is called "The Trip to Earth" on both original and Rhino editions.

#### 3-2B Baby Entrance

The first version of the scene where baby Kal-El emerges from the crater contained a slight difference in orchestration from the final version. The recording could not be located.

#### 3-2C Baby Entrance (revised)

disc 1, track 6

The revised version of the baby's entrance is previously unreleased and has been added to the beginning of "Growing Up."

#### 3-3 Baby Lifts Lorry

disc 1, track 6

The toddler lifts Jonathan Kent's truck. This continues the track called "Growing Up."

#### 4-1 Kansas High School

This is the first of several unused selections of source music Williams wrote. It was intended for the car radio as the high school kids drive off after the football game and is heard in the television version.

#### 4-2 Touchdown

disc 1, track 6

This short cue of rising strings accompanies Clark kicking the football, and it continues the track "Growing Up."

#### 4-2A Racing the Train

disc 1, track 6

The conclusion of "Growing Up."

#### 4-3 Kansas Kids Radio

Another source music fragment, replaced in the theatrical version by "Rock Around the Clock." Both this and the previous source cue have a '50s rock 'n' roll sound.

#### 4-4/5-1 Pa Kent Death Scene

disc 1, track 7

This previously unreleased cue features the first appearance of the "Smallville" theme, titled "Death of Jonathan Kent" on the Rhino release.

#### 5-2 Sunday Morning

Organ music for a church scene, which has not even surfaced in the long TV versions.

#### 5-2A Late Night Country Music

Yet another source music fragment, this one has a heavy country/western sound. It was intended for the radio in teenage Clark's bedroom. In the film the song "Only You" by The Platters is heard beneath a layer of static.

#### 5-3 Krypton Calls



disc 1, track 8

This is "Leaving Home" on both original and Rhino releases.

#### 5-4/6-1 The Arctic

disc 1, track 9

This is the beginning of "The Fortress of Solitude," covering Clark's trek northward and the formation of the fortress, ending as we dissolve to the interior. A short section during the formation sequence was cut on the 1978 album.

#### 6-1X1 Fortress Synth

disc 1, track 9

A slow-rising synthesizer bass line was recorded separately and added to the music during the formation of the fortress.

#### 6-2 Fortress of Solitude

disc 1, track 9

This continuation of "The Fortress of

Solitude" begins when Clark enters the interior, and ends as the image of Jor-El appears.

#### 6-2X1 Fortress Crystal 1

disc 1, track 9

The first of two synthesizer "twinkling" effects is used as Clark first sees the crystal control panel.

#### 6-2X2 Fortress Crystal 2

disc 1, track 9

The second twinkling effect is heard as Jor-El's image takes shape.

#### 6-3 Father's Instruction

disc 1, track 9

The continuation of "The Fortress of Solitude" features separately recorded synthesizers during Jor-El's speech. A portion of this cue was eliminated on the original album.

#### 6-4 Cosmic Journey

disc 1, track 9

"The Fortress of Solitude" continues with the celestial music for Clark's journey "through time and space."

#### 6-5 Superman Fanfare

disc 1, track 9

A confusing but accurate title was assigned to the fanfare, which concludes "The Fortress of Solitude."

#### 7-1 The Mugger

The first version of the music for the scene where Lois and Clark are mugged has some slightly different orchestrations.

#### 7-1A The Mugger Re-do

disc 1, track 10

The revised version is called "Welcome to Metropolis" on the Rhino disc and is previously unreleased. Most of the cue is dialed out in the film, including a section that was re-recorded for *Superman II*. The last 45 seconds were dialed out, the original intention being to slide it under the cue that follows.

#### 7-2/8-1 Introducing Otis

disc 1, track 11

This is called "Lex Luthor's Lair" on both original and Rhino albums, although it was significantly truncated for the former. Additionally, much of it was dialed out in the theatrical version. It covers the entire scene where Otis is followed to Lex Luthor's underground hideout.

#### 8-2/9-1 Helicopter Sequence

disc 1, track 12

This long-awaited cue is called "The Big Rescue" on the Rhino album, and in its original form it runs almost one minute longer than the scene it was written for, due to film edits made after the completion of scoring.

#### 9-2 Burglar Sequence

disc 1, track 13

This cue begins the track called "Super Crime Fighter." On the original album it was the middle section of "Super Rescues."

#### 9-3 Chasing Crooks

disc 1, track 13

This previously unreleased cue makes up the balance of "Super Crime Fighter," covering the sequence where bank robbers shoot it out with Metropolis's finest before Superman boards their escape boat and gives one of them "bad vibrations."

#### 9-4 Cat Rescue

disc 1, track 14

On both original and Rhino editions, this cue begins the track "Super Rescues." The last few seconds were cut from the original album.

#### 9-5 Air Force One

disc 1, track 14

On both original and Rhino releases, this cue concludes "Super Rescues." The first part of it was not used in the film.

#### 9-6 Lair Source

disc 1, track 16

The Hawaiian-style source music heard in Lex's lair was written by Williams and is called "Luthor's Luau" on the Rhino release, where it is available for the first time.

#### 10-1 Lois' Pad

More source music, this time apparently intended for Lois' penthouse.

#### 10-2 Terrace

disc 2, track 3

Previously unreleased, "The Terrace" covers the arrival of Superman and the first part of his interview with Lois Lane.



#### 10-2X1 X-Ray Vision

disc 2, track 3

A musical effect representing Superman's X-ray vision was recorded as an overdub for "The Terrace."

**10:3 I Like Pink**

disc 2, tracks 4 &amp; 16

The first cue in "The Flying Sequence," ending as Superman and Lois take off.

**10:4/11:1 I Can Fly**

disc 2, tracks 4 and 16

The main part of "The Flying Sequence," ending after the flight around the Statue of Liberty.

**11:2 To the Moon**

disc 2, tracks 4 &amp; 16

The continuation of "The Flying Sequence," beginning as Superman and Lois appear above the cloud layer, and ending as Superman catches Lois after her fall.

**11:3 Can You Read My Mind**

disc 2, tracks 15 &amp; 17

The original version of the song featured synthesizer and a soft disco beat. Previously unreleased, it is presented on the Rhino disc with and without the Margot Kidder vocal track. The ending is similar to the revised version.

**11:3A Can You Read My Mind (re-do)**

disc 2, tracks 4 &amp; 16

The revised orchestration for the song sequence is much more timeless, and is presented on the Rhino release with and without the vocal component, the latter for the first time.

**11:4 Clark Loses Nerve**

disc 2, track 5

This short previously unreleased cue is called "Lois and Clark" on the Rhino album.

**11:5 Army Rocket**

disc 2, track 6

This is also previously unreleased and covers the scene where the army missile is sabotaged by Luthor and company. This cue and the next two make up the track called "Crime of the Century" on the Rhino album.

**12:1 Navy Rocket**

disc 2, track 6

Although similar to the previous cue, the stopping of the navy missile was not re-tracked but a separately recorded cue. It continues "Crime of the Century" on the Rhino release.

**12:2 Miss T. Sabotage**

disc 2, track 6

"Crime of the Century" concludes with this quiet cue during which Miss Teschmacher sabotages the navy missile.

**13:1 To the Lair**

disc 2, track 7

This previously unreleased cue is called "Sonic Greeting" on the Rhino album, and accompanies Clark turning into Superman and his flight to Luthor's hideout. A section of the end of the cue

was dialed out in the film.

**13:2 Trajectory Malfunction**

See "13-2A" (revised) for explanation.

**13:3 Lois' Car**

Cheesy '70s pop music for Lois' car radio as she drives around the California desert.

**13:2A Trajectory Malfunction (revised)**

disc 2, track 8

The revised version of this cue is the same as the original version, except that a section has been added to the middle that shows Lois in her car and Jimmy Olsen at Hoover Dam. When the original version was recorded, those scenes came later, thus necessitating the car radio music. Previously unreleased, the long version of the cue is presented on the Rhino album as "Misguided Missiles."

**13:3A Lethal Rock**

disc 2, track 8

This previously unreleased cue is called "Kryptonite" on the Rhino album, and begins when Superman finds the Kryptonite.

**14:1 Miss T. Rescues**

disc 2, track 9

This cue starts off the track "Chasing Rockets" on both the original and Rhino editions. It ends as Superman bursts through the ceiling of the lair.

**14:2 Chasing Rockets**

disc 2, track 9

This is the continuation and conclusion of "Chasing Rockets," the ending of which was dialed out in the film.

**14:3 Golden Gate Bridge**

disc 2, track 10

On both original and Rhino releases, this cue is heard as the beginning of "Super Feats." The first part of it is not heard in the film, although it was re-recorded for and used extensively in *Superman II*. The cue ends after Superman saves the Amtrak train from derailing.

**14:3A Kids on Bus**

More '70s rock music, this time prepared when the underscore was dropped from the Golden Gate Bridge scene.

**14:4 Rescue of Jimmy**

disc 2, track 10

The continuation of "Super Feats" on both original and Rhino versions, the first part of the cue was not used in the film.

**15:1 Pushing Boulders**

disc 2, track 11

This cue picks up right where the previous one leaves off, and covers the scene where the Man of Steel makes a "Super Dam" to stop the flood. It ends as he flies off to find Lois Lane. The scene where Lois first finds herself in jeopardy was moved earlier in the action, so in the film a section of this cue is heard in the midst of "Rescue of Jimmy."

**15:2 Flying to Lois**

disc 2, track 11

On the original album this cue was the conclusion of "Chasing Rockets." It is called "Finding Lois" on the Rhino album.

**15:3 Turning Back the World**

disc 2, track 12

This track is identical in length and title on both original and Rhino albums.

**15:4/16:1 Prison Yard**

disc 2, track 13

The "Finale" shows Superman leaving Lois and Jimmy, and delivering Luthor and Otis to the penitentiary. It leads directly into the end credits.

**16:2 End Credits**

disc 2, track 13

The "End Title March" is a rendition that has been previously unreleased. It is a bit shorter and swifter, with a few variations in the arrangement.

**16:3 Love Theme**

disc 2, track 14

This straightforward presentation is called "Love Theme from Superman" on both original and Rhino albums. It was originally intended as a concert suite only, but it was added to the end credit crawl when the credits became longer than anticipated.

**Orch A Villain March**

disc 2, track 2

A concert arrangement of the Lex Luthor theme is called "The March of the Villains" on both original and Rhino editions of the soundtrack.

**FSM****TALE OF THE CAPE**

(continued from page 28)

"To me the movie was a love story, the whole piece," Donner acknowledges, noting that the lyrics spoken by Margot Kidder during the flying scene were planned to be a single for release on the soundtrack album. "I wanted to make it boy-girl, first date, very romantic, and sort of like he was taking her hands off the steering wheel and teaching her to drive. I had Margot recite the lyrics against John's music. We were going to have her sing it, not on camera, but to be released on the album. Williams is a strange, exciting man. He loved the love scene and he loved the fluidity of that sequence. Obviously, anything John falls in love with or puts his mind to is going to be very special."

The success of *Superman: The Movie* opened the floodgates for all the comic book adaptations that followed, including Warner Bros.' *Batman* series and a number of less successful attempts like Todd MacFarlane's *Spawn*, Marvel's *Blade* and others. But none has achieved the satisfying luster and emotional impact of Richard Donner's original *Superman*. In recent years the paralyzing injury of actor Christopher Reeve added another layer of poignancy to his wonderfully convincing performance, and the aborted attempt to launch a new *Superman* film series starring Nicolas Cage and directed by Tim Burton (something that conjures up visions of DC's bizarro world Superman more than anything else) has only added to the reputation of the Donner film. It remains the yardstick against which all comic book adaptations are measured, just as Williams' score represented the blueprint for all comic book film scores until Danny Elfman's Herrmannesque *Batman* arrived on the scene. **FSM**

# STRANGE VISITOR FROM ANOTHER CHANNEL

**T**he expanded *Superman: The Movie* album from Rhino won't be the only super-treat awaiting fans of the Man of Steel this spring. On March 14, Varèse Sarabande will release an album of music from *The Adventures of Superman*, the classic '50s TV series starring George Reeves, who stood as the incarnation of Superman most Americans were familiar with until the release of *Superman: The Movie* in 1978. The series was an offshoot of a low-budget, serial-like feature, *Superman and the Mole Men*, directed by Lee Sholem in 1951. Reeves played Superman and Clark Kent in this allegorical plea for tolerance, while Phyllis Coates was a tough-talking, no-nonsense Lois Lane. Although veteran character actor Jeff Corey was the film's antagonist, none of the other familiar *Superman* supporting characters had parts in the film.

Production on the *Superman* television series began at the RKO/Pathé studios (currently Sony Studios) immediately after *Superman and the Mole Men* wrapped, and a year later, the half-hour adventure series began airing on television stations across America. Jack Larson joined the cast as easily impressed cub reporter Jimmy Olsen ("Gosh, Mr. Kent!") while silver-haired John Hamilton played the blustery editor of the Daily Planet, Perry White ("Great Caesar's Ghost!"). Phyllis Coates of *Mole Men* was the crime-busting Lois Lane in the show's first, black-and-white season. She left the show in order to film a pilot with comedian Jack Carson, and the warmer, flame-haired Noel Neill (who had played Lane in the Columbia *Superman* serials with Kirk Alyn) took over the role in year two and for the rest of the series' run. The show switched from black and white to color in 1955 and ran for 104 episodes, eventually

the Varèse *Adventures of Superman* CDs, notes the difference in tone between this first year and the kinder, gentler *Superman* that followed. "Robert Maxwell had done the *Superman* radio show in the '40s, and he produced the first season," Mandell says. "The plots were very grisly—you see an old woman in a wheelchair getting shoved down the stairs into a basement, you see a young girl's polio braces getting wrenched off her legs by the villains, you see a man shot in the back and dying in a pool of sweat. It was not a children's show and when they put it on the air it was aired in prime time."

While searching for a new sponsor for the program the show's producers shifted the focus to a more child-friendly approach emphasizing fantasy ("The Man Who Could Read Minds," "The Dog Who Knew Superman," "The Man in the Lead Mask") and numerous threats to Superman's secret identity ("The Defeat of Superman," "Superman in Exile," "Clark Kent, Outlaw," "The Girl Who Hired Superman," "Divide and Conquer" and "Superman's Wife"). The series ended with the episode "All That Glitters" in April 1958.

## A LEGEND IN ITS OWN TIME

Although the special effects of Superman flying, deflecting bullets from his chest and bursting through papier-mâché walls (soiling his blue uniform with undignified-looking white plaster powder) don't bear scrutiny today, they were colorful and exciting stuff in the '50s. Actor George Reeves used a hidden springboard to launch himself into the air and over the camera, a visual effect that was actually more kinetic and convincing than Christopher Reeve's wire-supported, Peter Pan-like floating motion in *Superman: The Movie*. The biggest mystery for viewers was why none of Clark Kent's close friends and associates ever clued in on the fact that he was Superman, since apart from a hat and a pair of glasses, the two characters' appearance and manner were virtually identical (although Reeves gave the Superman character a kind of quiet strength and confidence that helped differentiate him from Kent).

Music for the series' first year consisted of film scores originally composed for three or more feature films (the identities of which you'll have to read Mandell's CD liner notes to uncover) that were later rotated into a music library. Although publishing credits went to composers like Herbert Taylor and Joseph Mullendore, these men were in fact orchestrators on the original film scores cannibalized for the series' music, and neither man ever wrote any original music for the show. "The composers were Herschel Gilbert and Rudy Schrager. Schrager kind of fell between Max Steiner and Paul Sawtell, a very capable composer who worked in the typical style of the '40s. Herschel was just starting out," Mandell says. "The third composer's name we do not know, except that he came out of New York. When you heard this music in the series it sounded grating and it was usually buried under sound effects, but in mint condition they have a big, bold, orchestral sound by dint of the fact that they came right out of motion pictures."

While today the idea of tracking an entire television series with existing music may seem bizarre, it was a common practice when *Superman* was made. "That was done at a time when you couldn't record TV music in this country without going through the union, and the union made it cost-prohibitive," Mandell says. "You had to go out of the country or make some deal with music departments and

**The halcyon sound of '50s TV—coming to your CD player**  
**BY JEFF BOND**

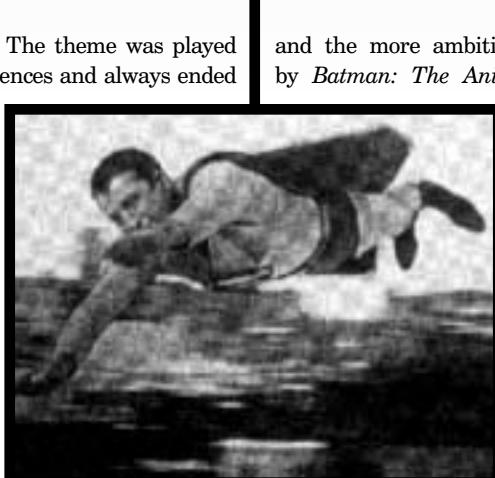
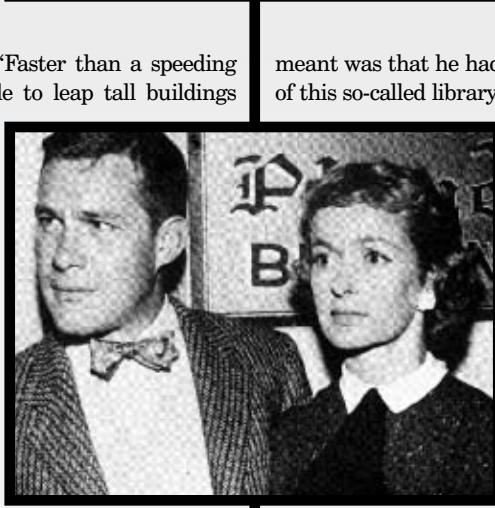
making it one of the longest-running and beloved syndication packages in the history of television.

The show's first year emphasized crime and mystery stories with episodes like "The Case of the Talkative Dummy," "The Mystery of the Broken Statues," "The Monkey Mystery," "Mystery in Wax," "Czar of the Underworld" and "Crime Wave." Writer Paul Mandell, who produced

take it from pre-existing scores. A lot of these movies would play one night at the Bijou in 1947 and never be seen again. Throughout the '50s there were generally no music credits on television shows. The only exceptions were shows like *I Love Lucy*, *Dragnet* and *Bonanza*, which had their own orchestras. Everything else was put together from either pirated film scores or from music libraries, either from Capitol Records or libraries based in England."

## MUSIC OF MYSTERY

The exultant, thrilling title music for the show (which played over a classic title montage with a booming announcer's narration: "Faster than a speeding bullet! More powerful than a locomotive! Able to leap tall buildings with a single bound!") was purported to have been composed by Leon Klatzkin, the musical director of *The Adventures of Superman*. "His job was to pick the existing music from transcription discs and tell the music editors where to place the music," Mandell explains. "Whether he wrote the theme is questionable because you hear the Superman motive in some of the interior cues." The unidentified third film whose score was cannibalized for the first season of *Superman* music is not really known, but is presumed to be a documentary with stereotypical American Indian-sounding cues. "In the chases you hear cavalry calls for no reason," Mandell notes. "And in those cavalry calls you'll hear the *Superman* theme, and the orchestration is exactly like the main and end title. So my guess would be that



get together because I had to find the masters. I wrote about the music for *Starlog* years ago and a lot of that information was really wrong. It wasn't anyone's fault, it was just simply that there was a mythology perpetuated by certain people who were involved with this music from day one. The reality is that the music that was used in the first season came primarily from three motion picture scores, circa 1947 and 1948. None of the underscore was written for the show, and it was not written by one man. One composer claimed that he had written two hours of music for the Mutel library, and that's what this music was, and that's wrong. What he meant was that he had written motion picture music for the proprietor of this so-called library, and the proprietor, David Chudnow, chopped up these motion picture scores and established a tracking service and sold this music to about 15 shows. If you grew up in the '50s you heard this music in *Racket Squad*, *Ramar of the Jungle*, *Captain Midnight*, *I Am the Law*, 12 or 15 shows, but only in *Superman* did it sound truly functional and rarefied. The first season of *Superman* was black and white, it looked like film noir, and it just seemed to fit. Everybody thought this music was written for the series but it wasn't."

## NO MERE MORTAL CD

The first *Adventures of Superman* CD is due from Varèse on March 14, and includes the title music (with narration) and the library cues used in the show's first season for a total of 72 minutes of music. Volume Two showcases what is considered to be the "classic" Superman music from seasons two and three, compiled from two British libraries recorded at Abbey Road. This includes a cue written by Miklós Rózsa, taken from his *Theme, Variations and Finale* of 1933. Volume Two totals out at 73 minutes of music, while Volume Three, which covers seasons four through six and features music from the Video Moods and Cinemusic libraries, contains 52 minutes of music.

*The Adventures of Superman* was followed by numerous Saturday morning cartoon versions of the Man of Steel (including *The Superman/Aquaman Hour of Adventure*, *The Batman/Superman Hour*, *Superfriends*, and the more ambitious Warner Bros. *Superman* series (produced by *Batman: The Animated Series* creator Bruce Timm) and live-action series like the short-lived, syndicated *Superboy* of the early '90s and 1993's *Lois and Clark*, which reimagined the Superman story as a comedic romance along the lines of the TV series *Moonlighting*. Although *Lois and Clark* was a moderate success, it's doubtful that Dean Cain's Superman will supplant memories of George Reeves's Man of Steel. The Reeves series' placement at the dawn of the popular television era and the mysterious, apparent suicide of Reeves just a year after the series completed its run have given *The Adventures of Superman* a mythic resonance that only grows stronger with time. **FSM**

# SCORE

REVIEWS  
OF CURRENT  
RELEASES  
ON CD

RATINGS

|             |       |
|-------------|-------|
| BEST        | ★★★★★ |
| REALLY GOOD | ★★★★  |
| AVERAGE     | ★★★   |
| WEAK        | ★★    |
| WORST       | ★     |

## The Green Mile ★★★★

THOMAS NEWMAN

Warner Sunset/Warner Bros.

9 47584-2 • 37 tracks - 74:34

**F**rank Darabont's *The Green Mile* laboriously chugged its way to a \$100 million gross, its powerful and populist emotional wallop slowly canceling out the hobbling effect of its three-hour running time. For many critics it's much ado about nothing, a schmaltzy holiday greeting in a vehicle the size of an overweight freight train. However, those willing to sit still for its gradual unspooling should find the sentimental payoff worth the wait.

Thomas Newman's score for *The Green Mile* delicately treads the line between emotional overkill and intellectual commentary. His touch is so subtle and contemplative that you never feel like he's killing time, even when he employs the same kind of synthetic and acoustic pads other composers regularly abuse. Newman captures the



movie's southern, period setting with a bluesy opening (after the traditional song "Old Alabama" performed by an on-screen chain gang) and quickly sets up the film's emotional stakes with his powerful treatment of "The Two Dead Girls." The rest of the score ranges from more playful and deceptively cheerful blues guitar arrangements ("Limp Noodle," "Wild Bill") to beautifully melancholy, reflective moments like "Cigar Box," "Red Over Green"

and "Night Journey," which lay the groundwork for the film's tear-jerking conclusion.

The one cross Newman has to bear is that the film requires him to write a few pieces of wacky mouse music, as one of the key plot elements is the presence of an adorable, seemingly hyper-intelligent mouse in the movie's death row setting. This music set my teeth on edge in the theater as Darabont's sober film seemed to take a left turn into unbearable comic cuteness, but like everything else in the movie, the mouse sequences (and their musical accompaniment) have their own heavy-duty and effective payoff. Nicely balancing Newman's quirky, droll mouse material are cues like "The Bad Death of Eduard Delacroix," which shows that the composer can write heavy, percussive gloom-and-doom music with the best of them. Then there are tracks like "That's the Deal," which happily recall the swelling inspiration of Newman's earlier triumph on Darabont's *The Shawshank Redemption*. If neither the *Green Mile* score nor the film is in quite the same league as *Shawshank*, they at least manage to get into the ballpark. At 74 minutes, the *Green Mile* CD is a haul that seems as long as the film itself: This is a leisurely, atmospheric listen, not a blow-you-out-of-your-seat experience. But for those with some patience and an hour or so on their hands, it's rewarding.

—Jeff Bond

## Bicentennial Man ★★★

JAMES HORNER

Sony Music Soundtrax SK 89038

17 tracks - 66:27

**J**udging by the box-office receipts of *Bicentennial Man* and *Jakob the Liar*, America may finally be getting sick of watching a twinkly-eyed Robin Williams in gratuitously sentimental movies about the triumph of the human spirit. The question is, will we

ever get tired of hearing the music of our nation's favorite movie composer, James Horner? Horner finally got his Oscar for *Titanic*, and the song he wrote for Celine Dion, "My Heart Will Go On," went into heavy rotation in elevators across the country. Since then, Horner has cut his work load considerably, moving from a bone-crushing seven films in 1995 to three in 1998, and finally to one in '99: namely, Chris Columbus's schmaltzy adaptation of the Isaac Asimov/Robert Silverberg novel *The Positronic Man*.

You'd think a movie set in a future world where humanoid robots can fall in love would be a great opportunity for music, but Horner's approach is as prosaic as Columbus's vision. The album starts with some promising energy in "The Machine Age" (although its peppy brass accents recall Danny Elfman's Nino Rota-isms from scores like *Back to School*) but wraps up with a musical reference to the Rosetta stone of all of Horner's sci-fi work, *Star Trek II: The Wrath of Khan*. With its melancholy theme of immortality and the fragility of human existence, *Bicentennial Man* is a natural for the delicate sentiment that Bernard Herrmann wrought so beautifully in his wonderful score to *The Ghost and Mrs. Muir*. Horner indeed references this hypnotic, motivic approach as Robin Williams's robot character is first unpacked ("Special Delivery"), but this technique quickly goes by the wayside and the rest of the score is as static and undemandingly sentimental as the film itself. In fact, with its 66-minute running time, the *Bicentennial Man* CD seems to go on about as long as the lifespan of the film's title character.

One of the few exceptions to the wafting, airy lyricism is the percolating opening of "Mechanical Love," which sounds strangely

like Joe Hisaishi's music for the mushroom-like forest sprites in *Princess Mononoke*. (In truth, much of *Mononoke* sounds like bad James Horner anyway.) Horner also recycles one of *Braveheart*'s main themes (as in "The Passage of Time, A Changing of Seasons") to extents that are shocking.

No current Horner effort would be complete without a Grammy-contending song; for *Bicentennial Man* he reunites with Canadian chanteuse Celine Dion on "Then You Look at Me." This song's hook is a perilously generic motive that Horner introduces late in the game in "The Gift of Mortality." It's a simple and moving theme, but it's all too similar to Ennio Morricone's "Gabriel's Oboe" from his revered score to *The Mission*. Similarities between film scores are a dime a dozen, but when a high-profile attempt at a hit song sounds so much like another well-known work it's jarringly. —J.B.

## The World Is Not Enough

★★★

DAVID ARNOLD

Radioactive/MCA 112 161-2

19 tracks - 68:13

**P**icking up exactly where *Tomorrow Never Dies* left off, David Arnold's score for *The World Is Not Enough* is all but indistinguishable from its predecessor. The pre-release hype made it seem as though Arnold had taken the music in a radical new direction for the 19th Bond film—but in truth little has changed. The main difference is that *Tomorrow Never Dies* favored John Barry pastiche over techno-pop, while *The World Is Not Enough* dispenses almost entirely with the Barry sound.

As has become the norm in contemporary Bond films, there are two songs here—both written by Arnold and lyricist Don Black—and they are both poor. The main title song, performed

by the appropriately named Garbage, shares far more in common with Sheryl Crow's dire song from the last movie than it does with Arnold's own "Surrender." Arnold has the arrangements down to a tee, but he has neglected one rather important ingredient: the melody, which is bland. The end title song, "Only Myself to Blame," is no better. It's a strange lounge-jazz tune sung by Scott Walker (who sounds like an over-the-hill cabaret singer). The music's lethargic pace and dull arrangements are inappropriate for a Bond movie.

Just as John Barry's last Bond score, *The Living Daylights*, was laced with an electronic pop beat, Arnold's *The World Is Not Enough* incorporates techno drum loops into two-thirds of the music. It gives the right contemporary air but also drowns out the orchestra much of the time. When everything comes together (and the orchestra is actually audible over the synths) the effect is good. This happens first in the terrific action cue "Come in 007, Your Time Is Up."

Most notable here is that Arnold no longer sounds like the little boy in the sweet shop; he doesn't throw in big, sexy brass every few seconds just because he can, and the Bond theme isn't continually thrust down our throats.

The side effect of all this is that the John Barry/James Bond sound isn't here at all. While Barry's music works because of the sound he gets out of the orchestra, not to mention his precise orchestrations and killer melodies, Arnold (in the obligatory ski-chase cue "Ice Bandits," for example) uses a lot of orchestral cacophony interlaced with a techno beat. It's exciting, but no more so than the action music by any number of Hollywood composers—and that's the problem. A James Bond score that sounds like any old action score is not enough. That's why none of the ones written by people other than John Barry work; and, ultimately, that's why this one doesn't work.

Most of the music sounds like outtakes from *Independence Day*, though it is pleasing to see Arnold adopting a couple of new

styles (the jazz heard in "Casino" would not have sounded out of place in a late-'60s Barry score like *Petulia*). On the whole, the romantic material of *The World Is Not Enough* is not as impressive as it was in *Tomorrow Never Dies*. Arnold also includes a lot of ethnic music (though the specific ethnicity isn't always clear) with various synthesized Middle Eastern noises and a passage of bizarre wordless vocals.

There are exciting moments (like the 10-minute cue "Submarine"), but this all boils down to Arnold's substitution of noise and motion for compositional skill. After a half-hour, the techno music becomes irritating—Arnold is on autopilot far too often. There isn't a single track of orchestral action music, and in a Bond score that's unforgivable. *The World Is Not Enough* is better than *Tomorrow Never Dies*, but Arnold has a way to go before he proves worthy of the rare privilege of scoring the Bond series. —James Southall

### The End of the Affair ★★★

**MICHAEL NYMAN**  
*Sony Classical SK 51354*  
15 tracks - 46:39

**M**ichael Nyman certainly has an identifiable sound. You won't mistake him for anyone else, even if you're only two bars into "Diary of Hate," the first cut on this album. The distinctiveness of his voice comes out of his orchestrations,  $6/4$  writing and a constant motion that's both smooth and simple. But Nyman does adapt his sound to fit Neil Jordan's *The End of the Affair*. There's more romanticism here (dramatic sustains in mid-phrase as well as more traditional harmonic progressions) than in most of his other work.

Before you reach the halfway point of the disc, you may wonder if you've already heard all that it has to offer. There's basically only one tone and one string-dominated color. "Henry" starts off by letting the listener breathe after the intense opening track. (This piece actually does sound like Nyman because we've heard it before—almost identically—in *Gattaca* and elsewhere.) Nyman's

music sounds enormously dense without being overbearing. His melody and his interior counterlines are equally important, and he makes sure they all come through clearly. Despite this care, the score needs more space. Nyman's sound is so full that my ears feel suffocated. It's too bad that he doesn't thin out his textures more often because his work is so simple on most other levels. (Many of these pieces can be boiled down to two-voice counterpoint—and, surprisingly, the melodies and bass lines are as tonal as they are unpredictable.)

There are a few moderate departures from this sameness.

introduces his main melody over harp arpeggios in "Italia," a cue that establishes setting with a romantic, major-mode version of what is to become a darker and more calculated theme. The string accompaniment and oboe melody perform the first true version of this main theme in "Crazy Tom." The simple, descending melodic line, when superimposed over the square, string-driven ostinato, invokes a sense of strict classicism—but also a forceful, dramatic undercurrent that's seldom made evident by the visuals. Yared is not trying to be Bernard Herrmann (despite the film's Hitchcockian nature),



In tracks like "Jealous of the Rain," Nyman sounds like a hyper John Barry. He's just missing the instant-classic melody that Barry tended to throw into the mix (as an afterthought, of course). "Love Doesn't End" presents the theme for solo piano, and "Diary of Love" is a powerful rendition of the material, even though we've already heard much of it in similar fashion.

The CD is attractively packaged, with a booklet that thoughtfully lists each of the 51 players in "The Michael Nyman Orchestra." However, "Sara Dies" is an unfortunate track heading along the lines of the brilliantly titled "Qui-Gon's Noble End" from *The Phantom Menace*. —Jesus Weinstein

### The Talented Mr. Ripley

**★☆★½**  
**GABRIEL YARED**  
*Sony Classical SK 51337*  
19 tracks - 63:52

**G**abriel Yared's work on *The Talented Mr. Ripley* is his finest to date. A clarinet solo

but his clean and structured textures (and danger-through-elegance manner) mark a similar approach.

The "Lullaby for Cain" idea (performed in this track by Sinead O'Connor) is a mournful contrast to the main *Ripley* theme. In "Syncopes," it comes off like crossing Bach with a Morricone string chorale (plus woodwind solos). With "Mischief," Yared expands his palette even further by using jazz elements as underscore (up to this point on the album it has been used strictly as source). He also uses vibe motives and a swelling string tremolo on two notes a major second apart. This latter idea is incorporated in his purest version of the main theme, as heard in "Ripley." Unlike in the "Crazy Tom" rendition of the theme, the accompaniment here is emphasized by plaintive winds (opening with a clarinet duet) rather than racing strings. This substitution allows the melody to take flight and adds weight to the dramatic cadential drones in the low strings. The rising, punctu-

## Introducing FSM's all-new Pocket Reviews: All the info you need, none of the fat!

Actually, we came up with this format so we could give as many discs as possible a fair shake. Fact is, we have too many soundtracks and too little time to listen to and review each one. So we've condensed the information into bite-sized bits. We hope with our new Pocket Reviews we can now get to just about everybody.

| WHO DID IT?   | WHAT IS IT?   | WHY BUY IT?   |
|---|---|---|
|  <p><b>Music from Hollywood: A Collection of Wild Colonials Film Music</b><br/> <b>★★★½</b></p> <p><b>WILD COLONIALS</b><br/> <i>Chromatic CRCCD-1004-1</i><br/> <i>15 tracks - 61:23</i></p>                     | <p><b>WHAT IS IT?</b></p> <p>A well-conceived compilation of songs and instrumentals written, arranged or performed by members of the Wild Colonials rock group, everything on the album appears in (or was written for) a film. Some songs emanate from an on-screen jukebox while others were written as dramatic underscore. The Wild Colonials' style is eclectic,</p> <p>but their sound is identifiable—thanks mainly to Angela McCluskey's vocals and the consistent and laid-back arrangements. Most songs are extremely similar in tempo, tone and energy level. Instrumental pieces like Scott Roewe's "I'm Leaving" break up the sameness in the vocal-driven tracks and help pace the album.</p>                | <p>There are brand new songs included on this compilation, including "Cure," written for the main titles of <i>Cabin in the Woods</i>, which airs on USA this February. The album also boasts trademark Wild Colonials reworkings, including Tom Jones' "It's Not Unusual" and the Grateful Dead's "Brokedown Palace."</p>                          |
|  <p><b>Holy Smoke!</b><br/> <b>★★½</b></p> <p><b>ANGELO BADALAMENTI, VARIOUS</b><br/> <i>Milan 73138 35892-2</i><br/> <i>14 tracks - 48:04</i></p>  | <p><b>WHAT IS IT?</b></p> <p>Not to be confused with <i>Hideous Kinky</i>, Kate Winslet's latest romantic saga pairs her with Harvey Keitel in Jane Campion's opus. The score adds a semblance of depth to the relationship between the young and fertile Winslet and rough brute Keitel. Some of it sounds like Ennio Morricone. The orchestral writing is</p> <p>mostly of the bland string chorale variety, spiced up with an occasional backbeat or guitar arpeggio. The main melody sounds like a Jewish folk tune without its ornamentation. Tracks like "Waiting, Reaching, Seeking" offer a pleasant mix of synth and live instruments playing the repeating textures for which Badalamenti is known.</p>           | <p>"Maya, Mayi, Ma" is a lightweight song that's not nearly as forcibly obnoxious as a certain Celine Dion/James Horner collaboration that also sounds like Morricone. The notes contain informative comments from the composer, as well as an inordinate number of attractive Winslet stills.</p>  |
|  <p><b>Themes from The Phantom Menace and Other Film Hits</b><br/> <b>★★½</b></p> <p><b>JOHN WILLIAMS, JERRY GOLDSMITH, VARIOUS</b><br/> <i>Varèse Sarabande 302 066 086 2</i><br/> <i>18 tracks - 70:38</i></p> | <p><b>WHAT IS IT?</b></p> <p>While there are re-recordings (by Frederic Talgorn with the Royal Scottish National Orchestra and Chorus) of the non-Varèse entries, most of these tracks are original recordings.</p> <p>"Anakin's Theme" is too slow. "Duel of the Fates" is wet and sloppy.</p> <p>All of the re-recordings have trouble translating from the scoring stage to the concert hall. <i>Payback</i> is here (from the OST) and even after repeated listens it's still torturous to hear such a perversion of <i>The Taking of Pelham One Two Three</i>.</p>   | <p>John Williams' concert version of "The Flag Parade" is substantially different from the film (and album) version. Also, if you don't have the Goldsmith stuff or <i>The Sixth Sense</i> or <i>The Matrix</i>, perhaps you'll find this disc a worthy sampler.</p>  |
|  <p><b>Lost Horizon</b><br/> <b>★★★★½</b></p> <p><b>DIMITRI TIOMKIN</b><br/> <i>Brigham Young University Film Music Archives FMA/DT103</i><br/> <i>26 tracks - 69:09</i></p>                                    | <p><b>WHAT IS IT?</b></p> <p>Ronald Colman journeys to Shangri-la in Frank Capra's 1936 adaptation of the famous James Hilton novel. Dimitri Tiomkin's beloved score is a lilting and gorgeous masterpiece that was, for reasons forever shrouded in mystery, copied onto a series of rubber, 78-rpm phonograph records, from which this CD was mastered.</p> <p>The disc captures the magical, choral-drenched world of Hollywood in general and the hyperkinetic, emotion-charged world of Tiomkin in particular. Sublime, majestic lyricism exists side-by-side with action music that would drive Carl Stalling crazy. There's also a hint of Rimsky-Korsakov and other bits of Tiomkin's Russian heritage at work.</p> | <p>It's easier to carry around than the 10 78-rpm LPs. You're not going to find a complete recording of <i>Lost Horizon</i> in any other form and this is a classic fantasy score, but the sound quality is wildly variable and the LP source makes for abundant, uncontrollable surface noise. Tiomkin fans will have to have it.</p>              |
|  <p><b>She</b><br/> <b>★★★★½</b></p> <p><b>MAX STEINER</b><br/> <i>Brigham Young University Film Music Archives FMA/MS104</i><br/> <i>19 tracks - 72:12</i></p>   | <p><b>WHAT IS IT?</b></p> <p>RKO's ill-fated follow-up to <i>King Kong</i> adapted H. Rider Haggard's tale of the immortal queen of a lost civilization, but about all anybody remembers from this picture is Max Steiner's tuneful and romantic score.</p> <p>Imagine Steiner's <i>King Kong</i> score written to accompany the rampage of a 50-foot-tall, diaphanously gowned Helen Gahagan. Just kidding. Actually, Steiner's <i>She</i> score is far more indebted to the impressionism of Ravel and Debussy, with a lovely, undulating quality.</p>  | <p>It's another high-water mark from the dawn of Hollywood film scoring. It's a window on a film curiosity and on Max Steiner's developing grasp of the dramatic film scoring idiom he helped shape at this critical juncture in the development of synchronized sound pictures.</p>  |
|  <p><b>Tomorrow Never Dies: The Original Soundtrack from the Video Game</b><br/> <b>★★</b></p> <p><b>TOMMY TALARICO</b><br/> <i>Promo CHA 0126</i><br/> <i>17 tracks - 38:56</i></p>                            | <p><b>WHAT IS IT?</b></p> <p>I was prepared to sarcastically announce that this video game rendering was, at the least, superior to the David Arnold score of the same name. Alas—it isn't. And while the synth patches don't seem so bad at first, they'll kill you after a while.</p> <p>These are techno arrangements of the James Bond theme. The primary element of every single track is the backbeat, and each "cue" is almost identical in character. "Media Tower" and "Infrared" are more thematic and have some shape.</p>   | <p>There's a bonus track, "Letter to Paris," which is a lame but Bond-influenced song. Maybe if you bought it (try looking at <a href="http://www.bondmusic.com">www.bondmusic.com</a> or <a href="http://www.chapteriii.com">www.chapteriii.com</a>) then more video game music would find its way onto CD. Some of the stuff is worth having.</p> |

ated brass counterline that enters between statements of the main melody adds a sense of controlled urgency to the theme.

Director Anthony Minghella wanted the score to play as a kind of struggle between jazz (Dickie, the improviser) and the rigid formalism of classical music (Tom, the nerdy follower). But it is Tom Ripley who turns out to be the master improviser (like Bach, who improvised while maintaining an astounding sense of structure and composure—and not simply blurting out random fragments over a bass line). Yared's job was mainly to provide the classical side of this argument (and to liken Ripley's character to Bach). In the film, with the story to illuminate this conflict, the jazz and classical ideas play off each other convincingly. On the album, though the bombardment of source helps you recall every last aspect of the film experience, it continually interrupts the flow of Yared's work, which deserved a better album presentation. —J.W.

## Toy Story 2 ★★★

RANDY NEWMAN

Disney 60647-7 • 20 tracks - 48:18

Randy Newman may have seemed a totally bizarre choice to score the original *Toy Story*—this bastion of satire and cynicism scoring Disney animation? The decision turned out to be inspired, as Newman wrote a Carl Stalling-like score that's perfect for the on-screen mayhem. For Pixar's next project, *A Bug's Life*, Newman penned a leitmotivic work that was even stronger than its predecessor. Unfortunately, with *Toy Story 2* Newman has returned to the free-form attitude he adopted for the original. This results in an ebullient but ultimately incoherent album. The music flits from one extreme to the other—one moment there's a big orchestral anthem, but within seconds it is replaced by a solo pizzicato bass, which is in turn bumped by a piece of warm Americana. This technique wouldn't be a problem if used occasionally over the course of an album, but it's hard to take when it happens so

incredibly often.

There's no dominant theme in *Toy Story 2*, and one of the few recurring motives is a little fanfare just like the one from the first movie. Few other specific materials are reprised from that score (a few orchestral strains of "You've Got a Friend in Me" appear, but not much else). There are elements that resemble Newman's western *Maverick* (like the very short trumpet theme, which first appears in "Woody's Dream"), but the highlight of this album is undoubtedly the opening cue, "Zurg's Planet," with epic science fiction writing that shows a new side of Newman's talent.

The songs are usually the mainstay of any Newman score. Given his strong history in this regard, one cannot help but be disappointed with the songs in *Toy Story 2*. "Woody's Roundup" is a throwaway hoedown sung by Riders in the Sky, while "When She Loved Me" is a nice little tune spoiled by Sarah McLachlan's irritating voice. Fortunately, the new version of "You've Got a Friend in Me," crooned by Robert Goulet, is an irresistible variation on the already classic song.

The score for *Toy Story 2* is neither better nor worse than the original—it's more of the same. I much prefer Newman's subtler works like *Ragtime* or *Avalon*, his crowning achievement, and his more serious "big" scores such as his ludicrously rejected *Air Force One*. —J.S.

## Lost in Space Vol. 3 ★★★ 1/2

HANS J. SALTER, HERMAN STEIN, RICHARD LASALLE & JOHN WILLIAMS

GNP/Crescendo GNPD-8062

28 tracks - 62:45

A few years ago, producer Kevin Burns put together a 90-minute documentary about Irwin Allen's '60s sci-fi TV series. This was a show that seemed to have been produced exclusively with me in mind, because I can't think of anyone else who loved old Irwin Allen shows as much as I did. I'll admit that the programs were moronic, lowest-common-denominator drivel—yet

I adored their garish, dawn-of-color-television outrageousness. *Voyage to the Bottom of the Sea* was my favorite, but actually, the only remotely watchable series was *Lost in Space*. There was something about its Space Family Robinson simplicity and the hilarity of its wisecracking robot and wildly fey Dr. Zachary Smith villain that made a teenaged Jeff Bond come back to the show for daily doses—and it's still fun to watch infrequent airings on the Sci-Fi Channel. The series also looks like a work of sheer brilliance when compared to its charmless, big-budget movie adaptation of a couple years ago.

*Lost in Space* was made during the golden age of television scoring, the '60s, when people like John Williams, Jerry Goldsmith and Bernard Herrmann were all toiling for the small screen. Williams actually had his career launched with his catchy themes for Allen's TV shows. He also scored the first few *Lost in Space* episodes, which were compiled on CD along with music from *Voyage*, *The Time Tunnel* and *Land of the Giants* in a 6CD set from GNP/Crescendo (in conjunction with the release of *The Fantasy Worlds of Irwin Allen* documentary). I'm happy to see this third volume come along, because there's still plenty of great *Lost in Space* music to be released. This CD contains two early first-season scores: "The Derelict," by Hans J. Salter, Herman Stein and Richard LaSalle, and "My Friend Mr. Nobody," by John Williams. Salter and Stein were paragons of the world of schlocky '50s sci-fi, including classics like *The Creature from the Black Lagoon* and *It Came from Outer Space*. It's no surprise that "The Derelict" offers a heavy dose of that paranoid, gloomy '50s sci-fi vibe. But they and LaSalle did a striking job of matching the mood John Williams set with his first three *Lost in Space* scores. I'd always assumed that the winsome "family" theme (often played whenever Will Robinson gets lectured about family values by Professor Robinson) was written by Williams, but it turns out that it was composed by Herman



Stein. There are several other moments often attributed to Williams that were in fact the work of Salter and LaSalle. You can hear a lot of Salter's *Black Shield of Falsworth* in some of his later cues in the score, and while LaSalle later became known primarily as a rip-off artist even more egregious than James Horner, his work here is effective. None of the "Derelict" music, however, holds a candle to Williams's shimmering, gorgeously impressionistic work on "My Friend Mr. Nobody." One of the few episodes to deal with the magic of a child's imagination rather than with outright space alien paranoia, "Mr. Nobody" was a charming tale made moving by Williams's music, which features a beautiful and mysterious flute melody to characterize an invisible being who befriends young Penny Robinson. Of course, things eventually get out of hand, and Williams's score begins to pulsate with more and more menace as it progresses—but it's also full of moments of wonderful delicacy and fragile beauty. It not only foreshadows the composer's future film work, but also contains a marvelous tribute to Alex North in the spiky, rhythmic Americana of "Penny's Cave" and "Gathering Wild Flowers."

You don't expect great sound from early '60s TV music, and "The Derelict" is notably muddy, with a few engineering glitches and damaged-sounding cue lead-

ins (another apparent manufacturing defect is an unlabeled track 19 that contains nothing but six minutes of silence). But "My Friend Mr. Nobody" sounds good, and this score alone is worth the price of the album. An unused second season title theme by Warren Barker is included as a bonus. Why Allen attempted to replace Williams's great title music with this one is anyone's guess, but once you hear it, it will be very clear why the theme went unused—it has to be one of the foulest TV themes ever written. It sounds like Allen might have been planning to replace Jonathan Harris with Don Knotts. The liner notes by producer Kevin Burns are on the self-congratulatory side, not that there's anything wrong with that—Burns and Neil Norman can pat themselves on the back all they want if they keep putting this music out. But it would be nice to have included more information about the episodes and composers who actually wrote the music (done nicely by Jon Burlingame in his notes for the original Irwin Allen boxed set).

There's one thing that infuriates me about the existence of this album. If they can do three volumes of music from *Lost in Space*, don't you think they could cobble together a few more classic *Star Trek* CDs? You can't tell me there's a bigger market for *Lost in Space* than for *Trek*.

—J.B.

### Mansfield Park ★★★

LESLEY BARBER  
RCA Victor BMG 09026 63592-2  
24 tracks - 48:45

Initially, the "Theme from *Mansfield Park*" may have you thinking that this album is going to be another mix of period and pastiche with far fewer modern influences than even the likes of Patrick Doyle's *Sense and Sensibility*. When Lesley Barber's main theme does start to sound more modern, it's because it's busier and sloppier than a composer of the actual period would have allowed. Despite this suspect beginning, the rest of Barber's score steps

convincingly toward a hybrid of classical source and recent trends in dramatic underscore. She's on the verge of something exciting, straying just far enough from the norm to make you wish she'd gone the next step. Barber stretches in the areas of counterpoint, orchestration and, especially, layering. She's not trying to invent a new sound (taking melodic and harmonic license might have been too risqué for the genre), but she does breathe life into the material. There's a great deal of diversity from track to track, making the album a solid listen. And most important, these cues sound like underscore and not like source pieces (with the utterly structured phrases and damning predictability) found in most costume dramas.

An insistent piano pattern and string chorale backing are standard as individual entities, but when combined as they are in "I Missed You," it starts to become obvious that Barber is searching for a new take on classical and baroque pastiche. "Fireworks" is brimming with classical/period elements, but they are juxtaposed and layered in a distinctly modern way that would make Thomas Newman proud. In fact, the straddling between minimalism and routine theme and accompaniment of "Leaving Portsmouth" recalls specific instances of Newman's style and orchestrations. "As a Man Loves a Woman" even borders on Elfmanesque high string layering over harp and mallets (as in *Good Will Hunting*), while "Paying for the Party" evokes the music of Patrick Doyle. Barber has clearly chosen the right modern influences to work into her period backdrop. The mechanical strings and percussion of "Busy Nothings" also show her potential to move beyond her homages and develop a voice of her own.

There are but two problems with this CD. First, the melodic string ornament in the main melody (first heard at 1:40 of "Theme from *Mansfield Park*") sounds like a mistake and should have been rewritten. And second, Salif Keita's "Djonga ('Slavery')" must have been mis-



takenly included from another album.—J.W.

### Being John Malkovich ★★★★

CARTER BURWELL, VARIOUS  
Astralwerks ASW 48768  
21 tracks - 43:07

**B**eing John Malkovich was one of those "concept" movies that actually worked—and astonishingly well at that. Spike Jonze performed a minor miracle in turning Charlie Kaufman's byzantine script into a tremendously affecting treatise on love, existence and the nature of the self. Jonze's enchantingly off-kilter sensibilities ended up a perfect match for the material, and his choice to hire Carter Burwell to score it simply added even more style and intelligence.

Burwell is never one to back down from challenging material, and it's a testament to the composer's ability that he's been able to create music with a personal style that mutates considerably from film to film. The characters of *Being John Malkovich* are engaging in their go-with-it simplicity; with each turn of the plot, they accept their circumstances with a modicum of simple logic and move on. Burwell's musical choice is to reflect this simplicity while at the same time adding a tragic resonance. His score (amounting to approximately 25 minutes) keeps the film from becoming cloying or inhumane.

"Puppet Love" introduces a lullaby-like melody that perfectly underlines the sadness—and hidden danger—of John Cusack's puppeteer character. The theme is essentially a plaintive mix of arpeggios moving at different rates—and this deceptively simple idea becomes the linchpin for the score. "You Should Know," "Love on the Phone" and "Lotte Makes Love" provide a gentle,

refreshingly un-ironic touch to the sequences involving the deepening relationship between Catherine Keener and Cameron Diaz. "Embarcation" further develops the lullaby theme as Cusack's obsession with controlling John Malkovich reaches dangerous proportions. The tone Burwell invokes with this material harkens back to his work on the HBO AIDS saga, *And the Band Played On*.

Since the film is a play on reality and self-perception, Burwell's score ultimately reflects itself, often with poignant results. As the story progresses and the characters come into a new maturity, Burwell's themes grow as well (e.g., "To Be John M"). By the time the score has reached its unforgettable final cue, "Future Vessel," there's a sense of tragic finality—superbly fitting the film's haunting last moments.

The album also includes two versions of an ambient Bjork song, "Amphibian," as well as an indescribable techno-industrial track, "Malkovich Masterpiece Redux," which mixes snippets of dialogue with a trippy, lounge-influenced backbeat.

"Carter Explains Scene 71 to the Orchestra" is a special 30-second bonus track where Burwell explains to the orchestra the function of the cue in the film. If only such fascinating additions graced more albums. To top things off, this is an enhanced CD—toss it in your computer for some more surprises.

—Jason Comerford

### The Story of Us ★★½

ERIC CLAPTON, MARC SHAIMAN  
Reprise 9 47608-2 • 24 tracks - 40:37

**T**he underscore cues from *The Story of Us* are remarkably short—almost cartoon-like in duration. In studying the arrangement of the tracks, I was prepared to say that the songs are the set pieces of the film and the album—but they're not. The songs are actually well-integrated (namely, those by Eric Clapton) and culled from the same material as the underscore. "Main Title—(I) Get Lost,"

(continued on page 44)

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It's terrific! \$19.95



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## Prince of Foxes The Unreleased Alfred Newman Adventure Score!

This 1949 Tyrone Power/Orson Welles costume epic boasts Alfred Newman's arguably greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with

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### Monte Walsh

#### *John Barry's First Western Score!*

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of



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#### *The Classic Adventure Score by Franz Waxman!*

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Jerry Goldsmith's *Patton* (1970) is a



brilliant definition of General Patton, from the jaunty Patton march to the echoplexed trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. \$19.95



## 100 Rifles Original soundtrack by Jerry Goldsmith Never before released!

*100 Rifles* (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it! \$19.95

**The Return of Dracula/  
I Bury the Living/  
The Cabinet of Caligari and  
Mark of the Vampire.**  
From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of*

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*Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet.

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## Fantastic Voyage

*The Complete Unreleased Score*  
by Leonard Rosenman!

*Fantastic Voyage* is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of *Lord of the Rings*, *East of Eden* and *Star Trek IV*) is one of his most famous and has never been available in any form. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo.



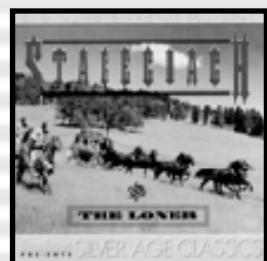
\$19.95  
**The Poseidon Adventure/**

**The Paper Chase**

*Original unreleased soundtracks*  
by John Williams!

*The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque

adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974). \$19.95



**Stagecoach/The Loner**  
*Original soundtracks by Jerry Goldsmith!*

*Stagecoach* is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like *Rio Conchos*): main and end titles and two episode scores. \$19.95

Warner Home Video has led the way in recent years for video restoration with elaborate laser-disc, DVD and videocassette box sets of the studio's most famous films. The company has also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has acquired copies of the following CDs to sell via direct mail only to our readers.



**The Wild Bunch**  
*Restored edition. Limited availability courtesy Warner Home Video!*

The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through

the magazine. \$19.95



**Enter the Dragon**  
*The Complete Lalo Schifrin '70s Sluggfest!*

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. \$19.95



**The Exorcist**  
*The Classic Horror Soundtrack!*

William Friedkin's 1973 thriller of demonic possession is arguably the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD also includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) \$19.95

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Retrograde!**

**The Taking of Pelham 1-2-3**  
*First time anywhere!*

David Shire's classic '70s 12-tone jazz/funk



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for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. New packaging; liner notes by Doug Adams. \$16.95

the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! \$16.95

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## books for composers



### NEW! Getting the Best Score for Your Film: A Filmmaker's Guide to Music Scoring by David Bell

Respected television composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional information to composers and musicians—or any fan interested in the process. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources.

Published by Silman-James Press,  
112 pp., softcover. \$12.95



430 pp. Price is the industry standard for click books; this one gives more value for money! \$149.95

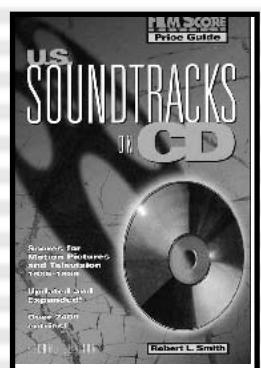
### 1999 Film/TV Music Guide From the Music Business Registry

Is your career worth investing \$95?

Contains exhaustive directories of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers.

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## books for music lovers



### U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs.

Published by Vineyard Haven LLC,  
154 pp., softcover. \$17.95



### MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

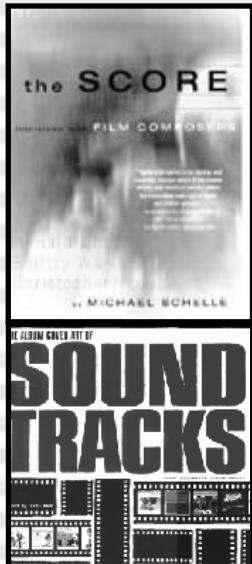
If you liked VideoHound's Soundtracks, you'll love this expanded second edition, featuring over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regular contributors: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. Published by Visible Ink Press, 872 pp., softcover. \$24.95

### The Score: Interviews with Film Composers by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover.

\$19.95

### The Album Cover Art of



### Soundtracks

by Frank Jastfelder  
& Stefan Kassel,  
Foreword by Saul Bass

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to exploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers.

Published by Edition Olms AG Zürich,  
128 pp., full color, softcover. \$24.95

### The Music of Star Trek: Profiles in Style by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek II* and *VI* director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner,

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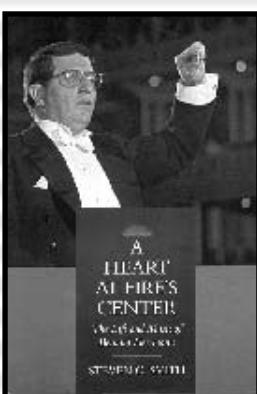




Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; *Classic Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Dunning (in their own hand); and complete cue sheets from selected episodes and films.

Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95



**A Heart at Fire's Center: The Life and Music of Bernard Herrmann**  
by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

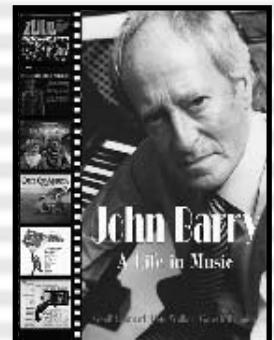
Published by University of California Press. 416 pp., hardcover. \$39.95

**U.S. Exclusive—Only from FSM**

**John Barry: A Life in Music**  
by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color. Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95

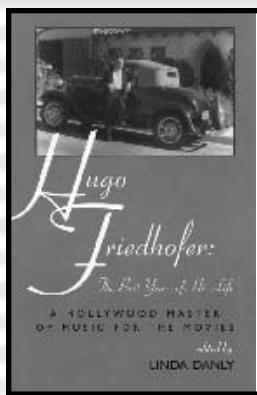


**Overtones and Undertones: Reading Film Music**  
by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore.

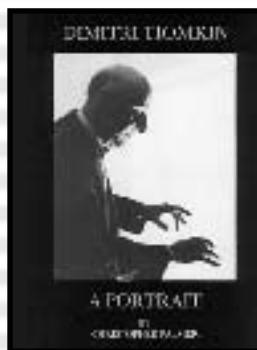
If you are a film student interested in writing about film music, you have to read this book.

Published by University of California Press. 396 pp., softcover. \$24.95



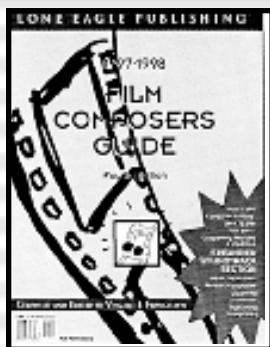
**NEW!!**  
**Hugo Friedhofer: The Best Years of His Life**  
Edited by Linda Danly  
Introduction by Tony Thomas

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is an introduction by Thomas; a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs, and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hardcover. \$39.95



**Dimitri Tiomkin: A Portrait**  
by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!



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## backissues of FSM

### Volume One, 1993-96

Issues are 24 pp. unless noted.

Most 1993 editions are xeroxes only

\* #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs, 1992 in review. #32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

\* #33, May '93 12 pp. Book reviews, classical/film connection.

\* #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

\* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/November '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

\* #38, October '93 16 pp. John DeBney (*seaQuest DSV*), Kraft & Redman Pt. 2.

\* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

\* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

\* #41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitani & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

\* #44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute

& photos; lots of reviews.

\* #45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

\* #46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

\* #48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

\* #49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

\* #50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

\* #51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek* promos.

\* #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakoholics Anonymous.

#53/54, January/February '95 Shaiman

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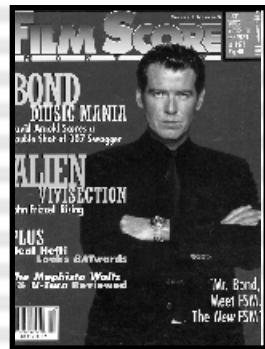
Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

**#55/56, March/April '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPF Conference Report Pt. 2.

**#57, May '95** Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

**#58, June '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

**\*#59/60, July/Aug. '95** 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.



**#61, September '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennert (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

**#62, October '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (*Varèse Sarabande*), Ten Most Influential Scores, Goldsmith documentary reviewed.

**\*#63, November '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

**\*#64, December '95** Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

**\*#65/66/67 January/February/March '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

**#68, April '96** David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

**#69, May '96** Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

**#70, June '96** Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book

review.

**#71, July '96** David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

**#72, August '96** Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

**#73, September '96** Recordman on War Film Soundtracks Pt. 1; Interview: David Schechter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

**#74, October '96** Action Scores in the '90s (intelligent analysis); Cinemusic: '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed. \* **#75, November '96** Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

\* **#76, December '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's Laserdisc column, Lukas's reviews.

## Volume Two, 1997

First color covers! Issues 32-48 pp.

\* **Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

\* **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

\* **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

**Vol. 2, No. 4, June '97** Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

**Vol. 2, No. 5, July '97** Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos. Reviews: *Crash*, *Lost World*.

**Vol. 2, No. 6, August '97** Schifrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

**Vol. 2, No. 7, September '97** Zimmer vs. FSM (big interview, *Peacemaker* cover),

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Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

**Vol. 3, No. 10, December '98** *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ronin*); Holiday Review Round-up; 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

## Volume Four, 1999

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\* **Vol. 2, No. 8, October '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

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\* **Vol. 3, No. 2, February '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

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### Vol. 3, No. 9, October/November '98

Eric Wolfgang Korngold: Biographer interview and book reviews; John Williams's

introduction.

### Vol. 4, No. 7, August '99

Warner Animation Scoring (Shirley Walker on *Batman/ Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

### Vol. 4, No. 8, September/October '99

Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poledouris on *For Love of the Game*, Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

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Service Composer Stamps; *Papillion* film and score retrospective; interview with king of German schwung, Peter Thomas; Downbeat covers *Inspector Gadget*, *The Thomas Crown Affair*, and more; BMI awards night.

**Vol. 4, No. 10, December '99** "Scores of Scores 1999": our annual review roundup, including collections of animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

## Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 3, No. 9, compiled by Dennis Schmidt. Cost: same as one backissue.

\*photocopies only

TV, *A Simple Plan*.

**Vol. 4, No. 6, July '99** Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers* 2; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

\* **Vol. 4, No. 7, August '99** Warner Animation Scoring (Shirley Walker on *Batman/ Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

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(continued from page 38)  
written and performed by Clapton, is a better song than its arrangements allow it to be. It's reprised in "Dry Cleaning" and features lyrics such as "You're angry—why shouldn't you be angry."

The entire underscore is made up of two ideas, both for guitar. The first is a harmless, repeating arpeggio initially used in "Empty Nest." The second is an equally simple (and Zimmeresque) sequence first heard in "A Spoon Is Just a Spoon." There's the occasional source cue, but these two ideas (totaling just a handful of bars) take up around half an hour on this disc. Neither idea is developed at all—perhaps playing against the changing relationship between Bruce Willis and Michelle Pfeiffer. At least you're sure to remember this music.

The "(I) Get Lost" song and the similarly styled underscore maintain a pleasing consistency throughout the album. But there's something intangible about this music—how it tries to create an intimate nostalgia without being nostalgic—that makes me want to tear my hair out. It's true that Marc Shaiman rhymes with Michael Kamen, but there may be no other reason why Shaiman was brought on to assist Clapton on this score. This music didn't warrant or receive much time for arrangements.

—J.W.

### Cradle Will Rock ★★★ 1/2

DAVID ROBBINS

RCA Victor 09026-63577-2

22 tracks - 46:28

Tim Robbins's *Cradle Will Rock* centers on a controversial pro-union musical (of the same name) staged by Orson Welles and John Houseman. Composer David Robbins's task was to stage the Marc Blitzstein (portrayed by Hank Azaria) musical and compose a score around the pre-existing material.

Blitzstein's songs date well. Most have a kicky, anti-establishment flair, with their pointed pro-union lyrics taking on surprising heft. "Joe Worker," performed by Audra McDonald, is a combina-

tion of bemusement and frustration. On the other hand, most of the other songs, particularly "Art for Art's Sake," "Reverend Salvation" and "Freedom of the Press," have a flourish to them. They fine tune the pro-union frustrations with a sharply satirical slant. Other songs as performed on this recording aren't as successful: "Moll's Song" has a shaky vocal by Emily Watson, who'd be better advised sticking with overdubbed cello passages. Watson nails an elegiac tone, but her untrained vocals are a debit. It's also hard to figure out "Croon Spoon," a duet between Eddie Vedder and Susan Sarandon. Sarandon has the torch-song air of a '30s chanteuse down cold (she's come a long way since *The Rocky Horror Picture Show*), but Vedder's groaning delivery is more unintentionally anachronistic than anything else.

Robbins's orchestral score was designed to reflect the melting pot of '30s-era New York, and it succeeds admirably. "Marc in the Park" has a quirky tone of comic deliberation, while other cues (like "Hazel and Crickshaw" and "Bedrooms") rely on the flair of jazz to punch across the film's subplots. "Renegade Conga" is an enjoyably funky synthesis of many of the score's musical elements, and "Cradle Finale" rounds out Robbins's contribution with a vaudeville-gone-haywire zap. The underscore on the album works primarily as transitional material for Blitzstein's songs. While there's not a whole lot of thematic material here, Robbins does a fine job maintaining musical consistency.

—J.C.

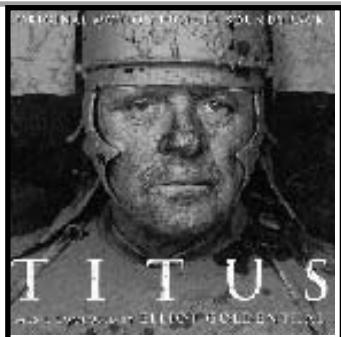
### Titus ★★★★

ELLIOT GOLDENTHAL

Sony Classical SK 89171

22 tracks - 61:53

A protégé of concert composer John Corigliano (who himself produced a killer score for Ken Russell's *Altered States*), Elliot Goldenthal first gained notice with his unusual, cluster-laden score to *Alien 3* and he's been an in-demand fixture on the scoring scene ever since. Goldenthal's bristling, uncompromising work also bears comparison to the great



modernist film composers Alex North and Leonard Rosenman for its sheer audacity and power if not for any obvious stylistic borrowings. Goldenthal's work is uniquely his own, so much so that he sometimes appears to be paying little attention to the films he's scoring (don't ask me what was going through his head when he scored the baseball biopic *Cobb*, for example). But when Goldenthal and the film's sensibilities mix, as they did in Neil Jordan's *The Butcher Boy*, the on-screen results are stunning. And when the two elements don't gel, well... *Cobb* is still spectacular as an album.

*Titus* opens with a fantastic choral proclamation ("Victorius Titus") that plays out like a mix of an ecstatic biblical epic theme and *The Omen*, and moves on through a bewildering yet mesmerizing mix of styles in order to accompany Julie Taymor's visually dazzling film adaptation of one of Shakespeare's earlier and bloodier plays. There's chilling basso vocal chanting that brings to mind Philip Glass' *Koyaanisqatsi* in "Procession & Obsequis," and after some 10 minutes of black orchestral textures Goldenthal formulates a shocking entrance of jazz/swing stylings for "Tribute & Suffrage." "Arrows of the Gods" features glittering, brassy and strangely dance-like progressions, while "Swing Rave" highlights the screaming brass accents of his *Batman* scores. Goldenthal also isn't satisfied with merely contrasting his searing orchestral effects with jazz—"Pickled Heads," "Titus's Vow" and other cues feature pulsating and highly original take-offs on rap and techno club riffs. Then there's the spine-tingling way in which the choral textures weave together

in the aptly named "Vortex," or the gorgeous impressionism of "Tamora's Pastorale." Off-kilter jazz fugues, moving elegies and Goldenthal's shocking equivalent of comedy scoring all combine to make a wild and dynamic album. Of course, even Goldenthal can fall victim to the exigencies of film scoring schedules, as evidenced here by the inclusion of a cue from his score to *A Time To Kill* (which probably works a lot better in *Titus* than it did in Joel Schumacher's bathetic southern courtroom thriller)—but at least Goldenthal is honest, as the cue from *A Time To Kill* is plainly identified as such in the CD's track listing.

—J.W.

### Tumbleweeds ★★1/2

DAVID MANSFIELD

RCA Victor/BMG 09026-63580-2

14 tracks - 44:24

David Mansfield's contribution to this album consists of five tracks totaling over 15 minutes (an introduction plus four separate score suites), while Lyle Lovett and other popular artists occupy the other two-thirds of the CD. Mansfield's music is a good fit with this source. Guitars dominate the score, arpeggiating their way across each suite and through to the next. The playing is as crisp as the recording, but this style (even with varying arpeggio speeds) loses its numbing/pleasing effect after a while. Mansfield does dip into different genres; his guitars groove away with a country fiddle tune, and there are ballad and folk settings as well. The consistency of the material helps to hold the movie together—even though this isn't standard mother-daughter relationship music. Gabriel Yared's similarly styled guitar writing holds up better as music, but *Tumbleweeds* is both competent and bittersweet. (For a while I couldn't figure out why the name "Mansfield" felt so odd to me as I wrote this review. It turned out that I had been looking at the album cover of *Mansfield Park*, by Lesley Barber, which was resting on my desk at the time.)

—J.W.

FSM

THE NEW YEAR IS HERE AND Y2K IS NO LONGER A "HOT TOPIC" SO WE CAN ALL RETURN TO OUR LIVES AND CONTINUE TO ENJOY THE FRUITS OF THE DVD FORMAT. EVEN THOUGH HDTV VIDEO FORMAT IS AROUND THE CORNER, DVD IS

quickly living up to its vast potential. Unlike laserdisc, which took years to improve transfers and take full advantage of its inherent superiority over VHS, DVD ironed out its technical issues in a matter of months and has since found studios seizing the opportunity to release Special Edition titles filled with extras.

Here's hoping that the new year sees an increase in all the goodies that movie buffs crave, and in the meantime here's a look at several of the most noteworthy releases that have appeared since our last column.

## NEW RELEASES

### Dracula

(Universal Collector's Edition DVD, \$29.98)

Last August, Universal began releasing on DVD their "Classic Monsters" films of the '30s and '40s with a superb rendering of the original *Frankenstein*, complete with a restored line of infamous dialogue, cleaned-up transfer and restored, noiseless soundtrack. Subsequent releases included *The Mummy*, *The Wolf Man* and *Bride of Frankenstein*, though the transfers often left something to be desired (*Bride*'s grainy transfer was inferior to even the mid-'80s laserdisc and tape versions, making it one of the year's more disappointing "restorations"). Nevertheless, Universal included extensive supplements on each release with still galleries that, in the cases of *The Wolf Man* and *Bride of Frankenstein*, had montages set to the original background scores minus the dialogue! (It makes one wonder why there weren't isolated score tracks.)

Universal saved their best for last with the "Classic Monsters Collection" release of the 1931 Tod Browning-directed *Dracula*, which catapulted Bela Lugosi into the hearts, minds and fangs of viewers around the world. Easily the greatest achievement by the studio and series producer David J. Skal, no other classic genre film has come close to exploiting the benefits of

Glass' score for *Dracula* is more revelation than abomination, helping to pace and shape the film



Denizens of Disney's world continue to appear on DVD—but you gotta catch them quick (see pg. 46).

the DVD format as this disc does. The dual-layer DVD contains not only the original 1931 film, a documentary and a commentary track, but it also features the newly recorded Philip Glass score for the '31 version along with the entire Spanish-language version of *Dracula* (shot late at night on the same sets with an entirely different cast and director) that scholars generally feel is a better film than the Browning version! Although considered a classic because of Lugosi's performance and the art direction, many critics and viewers find Browning's film to be a bit on the creaky side. After a marvelous opening, the movie becomes a talky, stage-bound affair with most of the action occurring off-camera. The immobile camera offers little in the way of cinematic excitement (cinematographer Karl Freund's "inquisitive" camera, seen in precious few tracking shots, would be featured throughout *The Mummy* just a year later). However, Universal's new DVD not only allows you to watch the picture with its original soundtrack (completely devoid of music except for an opening credits sequence with "Swan Lake" playing under the titles and source music in the

opera sequence), it also enables you to hear the movie with Philip Glass' all-new stereophonic music score, performed by the Kronos String Quartet.

While purists will undoubtedly object to the notion of music being added to a classic film (this certainly didn't work for *Night of the Living Dead* last year), Glass' score, while redundant in some parts, is more revelation than abomination, for it gives the film better pacing (via Glass' usual repetitive chord structure) and a shape that it otherwise lacks after the first 15 minutes. Drawing-room scenes that come across as inert by themselves now have a subtext in the music, and Glass' score wryly comments on the action. I'm not sure how the soundtrack functions away from the film, but in the context of the drama it enhances the movie. As an attempt at revitalizing a dated classic film, the score succeeds admirably.

At first (particularly if you are familiar with the film), many viewers will likely find the Glass music to be redundant and excessive both in orchestration and thematic content—after all, you go from watching a film that had no music at all to one that's scored virtually wall-to-wall with strings. But if you can distance yourself from the after-the-fact addition of score and watch the picture with

## THE LASERPHILE

the music functioning simply as a regular dramatic underscore, chances are that you'll find the Glass score breathes new life into a genre landmark. If not, you can always tune it out and listen to the movie as it was originally recorded, with the archival (and nostalgic) creaks and silences included.

Universal's DVD contains a rough-looking print with hairline scratches and frames missing here and there, but there's not as much grain as on the *Bride of Frankenstein* DVD. So, even though the source materials may be in worse shape, this is a more consistent-looking transfer than some of the other Universal efforts. No one is going to carp about the other supplements contained on this disc—the Spanish version (which runs longer, is generally more explicit and features sexier women!) features an interview with star Lupita Tovar, the 37-minute documentary touches upon the behind-the-scenes story and, to top it all off, "Hollywood Gothic" author Skal gives a fascinating audio commentary on the '31 version.

Because of its wide array of special content, *Dracula* is as close to a thoroughly educational and entertaining piece of classic Hollywood (and classic horror) as you will find on DVD.

### **Hercules, Mulan, The Little Mermaid**

(Disney DVD, \$39.98 each)

### **A Bug's Life: Collector's Edition**

(Disney 2DVD set, \$49.98)

**T**he price tags may be high in relation to other titles and the lack of supplements might be noticeable (in contrast to other similarly priced DVDs), but for viewers who hungered for Disney's animated classics to arrive in the new digital format, the wait was still worth it.

Available last fall for what amounted to a 60-day window were *Pinocchio*, *Mulan*, *101 Dalmatians*, *Hercules*, *Peter Pan*, *Lady and the Tramp*, *The Little Mermaid*, *The Lion King II* and *The Jungle Book*. Although some stores will inevitably have stocks of these

titles remaining even by the time you read this (meaning, undoubtedly, that there will be a few overpriced auctions on the internet later this year), the movies will have officially been returned to the Disney out-of-print back catalogue, where they will remain for seven or eight years before their next reissue. The plan for Disney DVD is for a handful of "prestige" animated titles to be released each year (we should see *Beauty and the Beast* in the next year or two), with a fair amount of the movies remaining in circulation.

The cartoons look better than they ever have outside of a theater, utilizing the superiority of the DVD format to present bold colors freed from any of the flaws inherent in VHS or even laserdisc. Although *The Little Mermaid* is grainier than *Mulan* and *Hercules* it still surpasses the laserdisc release, and the remixed Dolby Digital sound is superlative. On newer titles like *Hercules* (one of the less pretentious recent Disney animated films) and *Mulan* (great animation overcoming a hackneyed script and an uncertain use of song-scoring) the transfers are blemish-free and simply fantastic, bolstered by the finely textured Dolby Digital soundtracks that make the most out of current home-theater surround sound.

While the supplements are on the meager side, Disney's inaugural "Special Edition" DVD release, *A Bug's Life: Collector's Edition*, makes up for a bit of the disappointment. A 2DVD set, this deluxe-bound package includes an isolated stereo score track of Randy Newman's music, audio commentary, wide-screen and full-frame formats (stick to the letterboxed version) and an isolated sound FX track. The second DVD features a thorough, step-by-step account of the film's production history with all the test footage, animated concept designs, abandoned sequences and storyboards you'll ever need.

You can spend twice as much time diving through the supplements as you can watching the technically brilliant, CGI-rendered Pixar film—and it's almost as much fun.

Disney established a sizable reputation on laserdisc with their excellent, deluxe releases of *The Lion King*, *Pocahontas*, *The Hunchback of Notre Dame* and *The Nightmare Before Christmas*.

**T**he current crop of Disney releases are expensive, short on extras—and still worth the wait

Despite an obvious lapse of supplemental interest in their first DVD releases, many viewers will be gratified to see that tradition continue with the *Bug's Life Collector's Edition*. News of a forthcoming special edition of *Tarzan* (\$49.98) on April 18 should make viewers rest easier that subsequent releases will receive similar exemplary treatment on DVD. (See below for late-breaking Disney DVD news.)

## Halloween

(Anchor Bay Limited Edition 2DVD

set with extras, \$44.95; single-disc edition \$29.98)

### **Army of Darkness**

(Anchor Bay Limited Edition 2DVD set with extras, \$44.95; single-disc edition \$29.98)

**A**fter being highly criticized for their controversial release of the seminal zombie classic *Night of the Living Dead* (see the last Laserphile, Vol. 4, No. 8), Anchor Bay returned to the good graces of horror fans with their lavish, 2DVD Limited Editions of these popular genre favorites (released as 3,000 copy-numbered releases) packed with extras and new THX transfers. Even though *Halloween* has been released on home video more times than most any genre flick, it's still a landmark horror film that remains as fresh and entertaining today—particularly in the wake of *Scream*, etc.—as when it was regionally distributed to theaters in the late '70s.

The home video releases of *Halloween* have rarely done justice to the film. When I was a kid I had to settle for Media Home Entertainment's ugly, out-of-focus, pan-and-scanned cassettes (some of which erroneously contained the expanded TV version), which still managed to scare the heck out of any impressionable youngster. I recall one particular birthday party where a friend of mine rented the movie and everyone was scared to death—even as the frame cropped out Jamie Lee Curtis and/or Michael Myers in every other shot!

Things changed a few years ago when Criterion released their deluxe laserdisc, but even that pales in comparison to this gorgeous new THX remastered transfer. The picture is flawless, and even more impressive is the all-new Dolby Digital soundtrack produced by Chace Sound Productions and composer/sound designer Alan Howarth expressly

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for this Anchor Bay release.

While every previous laser/DVD release has been in the original mono sound, *Halloween*'s soundtrack has been given a complete stereophonic overhaul, and the impressive layering of new digital sound effects (blended with Carpenter's now-classic original music and dialogue tracks in 5.1 Digital) creates a whole new listening experience.

Both the deluxe and single-disc DVDs contain the remixed soundtrack and THX transfer, along with an interesting documentary entitled "Halloween: Unmasked," while the 2DVD set adds the "TV Version" of *Halloween* (a bit of a misnomer since this extended edition is actually just the R-rated cut with the monotonous scenes Carpenter shot for *Halloween*'s NBC network airings added).

Anchor Bay has also given the same, lavish DVD treatment to Sam Raimi's third *Evil Dead* entry, *Army of Darkness*, which I've now seen too many times to discuss objectively. It's still a rush of exhilarating fun—a perfect blend of spoof, sword-and-sorcery horror and homage to the films of Ray Harryhausen.

Anchor Bay's Limited Edition 2DVD set presents the original U.S. theatrical version, presented in a new THX transfer with a remixed Dolby Digital 5.1 soundtrack (again courtesy of Chace Productions) as well as the domestic premiere of Sam Raimi's original "Director's Cut" on the first disc. The second disc has a version that runs 96 minutes with the downbeat original ending as well as additional never-before-seen outtakes.

While the "Director's Cut" runs longer than both the Japanese import laserdisc and the TV version screened on the Sci-Fi Channel last year (both of which contained footage excised from the U.S. release), it also looks vastly inferior to both of those presentations—it's wildly inconsistent, with several shots looking as if they were culled from a multi-generation video cassette. Joe LoDuca's enthusiastic score also gets muffled along the way (the result of utilizing various sources to secure the extra scenes).

The presentation of the "Director's Cut" leaves much to be desired, but I prefer the U.S. theatrical cut to begin with, despite its having been shortened by a studio-imposed 15 minutes. After listening to Raimi and star Bruce Campbell's commentary on the "Director's Cut," I'm not sure that the director didn't agree with some of the changes Universal mandated. (The darker ending of Raimi's cut would have suited an edgier, more ironic movie but not this one. And who wouldn't want the movie to end with Ash's quintessential line: "Hail to the King, baby!") The THX transfer and Dolby Digital soundtrack of the U.S. theatrical version are

far superior to the "Director's Cut," so in terms of picture and sound, most viewers will be sticking to that version anyway. The U.S. theatrical version DVD also contains the original "Director's Cut" ending as a supplement.

As is the case with *Halloween*, this DVD is available separately as a \$29.99 single-disc edition, while the \$44.95 Limited Edition 2DVD package offers the added second disc presentation of the "Director's Cut." This disc also contains an enlightening audio commentary with Raimi and Campbell, four completely deleted outtakes (which have

never seen the light of day, not even on the myriad bootlegs that have been circulating around since the movie's initial release), director's storyboards and other conceptual art. (While 15,000 copies were pressed, the set is reportedly already out-of-print and becoming harder to find, so if you're on the fence—don't hesitate.)

Despite the disappointing transfer on the "Director's Cut," this is nevertheless a highly recommended package for *Army of Darkness* fans around the world. It's another superlative genre release from Anchor Bay. Groovy!

(continued on next page)

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(continued from previous page)

**Baron Blood**

(Image, \$24.98)

**Black Sunday**

(Image, \$24.98)

**The Phantom of the Opera**

(Image, \$24.98)

Image Entertainment, a champion of the laserdisc format, has not been lost in the shuffle during the rise of DVD. While Image has recently released a number of silent films and contemporary hits (*Dances with Wolves*), the company has been particularly friendly to European horror, importing a handful of international cult classics that have either been neglected on these shores or severely compromised in their U.S. translations.

Film score aficionados will join with Euro-horror fans in celebrating the first two releases in Image's "Mario Bava Collection" from the Italian auteur; the highly regarded 1960 chiller, *Black Sunday*, and the 1972 Bava film, *Baron Blood*. In both instances, the original scores of these pictures were replaced by bombastic Les Baxter soundtracks for the U.S.—where the films also had abbreviated running times (thanks, American International!). Image has finally restored the pictures to their original lengths and reinstated the work

of composers Robert Nicolosi (*Black Sunday*) and Stelvio Cipriani (*Baron Blood*). Video Watchdog's estimable Tim Lucas provided liner notes for both DVDs and gives a thorough breakdown of *Black Sunday* in his first commentary track, filled with production anecdotes and a detailed thematic analysis of Bava's work.

Shifting gears but adhering to genre lines—Tony Richardson's superb 1990 TV mini-series production of *The Phantom of the Opera* has been released by Image in a dual-layer DVD that contains the complete 185-minute, two-part telefilm. This lavish and dramatically sound rendition of the perennial gothic story boasts authentic Parisian locales, a terrific cast (including Burt Lancaster, Charles Dance and Teri Polo) and a lush score by John Addison. The script by playwright Arthur Kopit differs significantly from the original Gaston Leroux story. Initially written for a 1983 musical adaptation (a collaboration with composer Maury Yeston), it didn't materialize for years due to international legal complications and, later, the appearance of Andrew Lloyd Webber's version. Kopit and Yeston's show was eventually produced (in the early '90s) around the country, opening to excellent reviews. It was ultimately recorded by RCA Victor on CD (as "Phantom"). That show—and this disc—are worth a look.

instances of orchestral score in the movie, since the person they signed to score the film didn't come through with any original compositions! (Joe Walsh is credited with "additional scoring" in the end credits, though there isn't any original music outside of the songs in the picture).

The Dust Brothers are lined up for their own commentary track on Fox's Special Edition of *Fight Club* (\$34.98), David Fincher's latest hate-it-or-love-it production, due out April 18...Warner Bros. is said to be working on a DVD of *Superman*, though how the extensive excised footage previously restored to the movie's TV airings (totaling just under 50 minutes) will be included and/or incorporated has yet to be determined...A Special Edition of *Blade Runner* is also in the works from Warner, so hopefully this one will replace the erratic-looking DVD currently available. It probably won't contain the original theatrical version (with narration) that I still prefer to the "Director's Cut." (Decker will never be a replicant in my book.)

Anchor Bay, meanwhile, will take to the skies with a Special Edition DVD of *Supergirl* (\$24.98) in its longer European-release version. The long-awaited package (at least awaited by yours truly) is *slated* to include the "Making of Supergirl" documentary and will come letterboxed, restoring all the comic-book shenanigans of this guilty pleasure to their original wide-screen proportions—with the extended Jerry Goldsmith score cues to boot. With any luck, Helen Slater's seminal performance will soar again in May.

Disney's lineup of releases in 2000 tentatively includes *The Aristocats* (April), *The Fox and the Hound* (May), the sublime pairing of *Three Caballeros/Saludos Amigos* (May), *Pocahontas* (July), *The Rescuers Down Under* (July), *Alice in Wonderland* (July), *Robin Hood* (July), the possible wide-screen premiere of *The Black Cauldron* (October), *Ichabod & Mr. Toad* (October), *The Sword in the Stone* (November) and *The Hunchback of Notre Dame* (December). All titles are a part of Disney's "Gold Collection" series and should be available on the first Tuesday of every month.

Finally, while no details have been confirmed at press time, Universal is working on Collector's Editions of *Back to the Future*, *Conan the Barbarian* and *Legend*—though official release dates have yet to materialize. Hopefully, the problems with the MCA Collector's Edition of *The Thing* (which was on the shelf for quite some time) won't repeat themselves, and we'll see these releases before 2000 concludes.

**FSM**

You can find more DVD reviews in my weekly "Aisle Seat" columns at [www.filmscoremonthly.com](http://www.filmscoremonthly.com). Until then, chill out from the post-Y2K parties and drop me a line at [dursina@att.net](mailto:dursina@att.net). *Excelsior!*

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# TAKE A HARD RIDE

Complete original score  
by Jerry Goldsmith

## What is *Take A Hard Ride*? Sure it's yet another

Jerry Goldsmith-scored western, but this 1975 20th Century Fox Production is so much more. It's a buddy movie... a blaxploitation epic... a kung fu thriller... and a spaghetti western to boot! It's got Jim Brown, Fred Williamson... and Lee Van Cleef. Plus 1971 International Middle Weight Karate Champion Jim Kelly playing a character who dresses, acts and best of all, *kicks* like Tom Laughlin's Billy Jack.

## *Hard Ride* has it all, including one of Goldsmith's

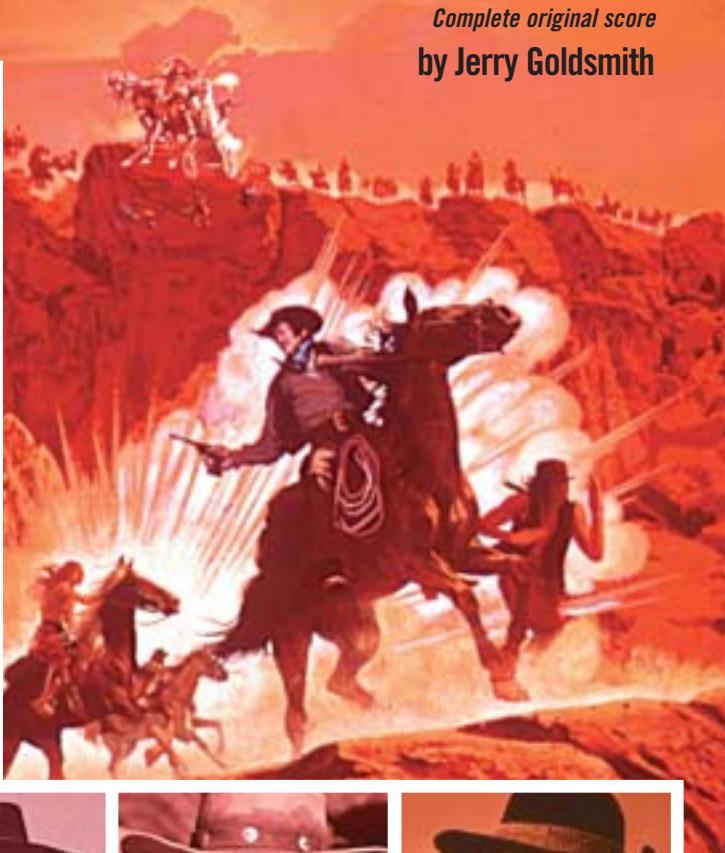
most enjoyable western scores. A few selections from this barn-burner were made available to collectors by Doug Fike on a CD compilation for the Society for the Preservation of Film Music in 1993. Now Doug has compiled the entire 45-minute score with a much-improved sound mix. Goldsmith's score was heavily modified in the editing of the movie; cues were repeated, sections of music were dropped out and replaced with music from other parts of the film, and some music was never used. This is your first chance to hear the entire score as it was written to accompany the film.

## While he had scored numerous westerns by the

mid-'70s, Goldsmith had found a new lyricism and depth for the genre while working on Blake Edwards's *The Wild Rovers* in 1971. And *Take A Hard Ride*, while still emphasizing action, benefits from this more sophisticated sensibility. The main title melody starts from a quirky, picaresque piccolo motif and builds to a rousing, full-blooded adventure theme. It also provides a surprisingly warm-hearted accompaniment for the grudging friendship between Jim Brown's loyal Pike and Fred Williamson's gambler Tyree, suffusing the entire score with a sentimentality that is only given lip service by the film itself.

## *Hard Ride* is at its core a spaghetti western, and

Goldsmith was well aware of the musical legacy of Ennio Morricone in his stunning scores to the Sergio Leone westerns, not to mention countless Italian knock-offs of the same. Goldsmith consciously references various Morricone-isms in his score, from the buzzing electronic stinger that always accompanies shots of Van Cleef's bounty hunter to the moody semi-source harmonica motif also associated with the character. Goldsmith also references Morricone in some bursts of aleatoric brass and shrill string writing that recall some of the explosive, hallucinatory effects Morricone produced for *The Good, the Bad and the Ugly*. But unlike Morricone, Goldsmith worked these effects into a traditional, linear structure. The quirky, unobtrusive piccolo motif becomes a charging action motif as necessary, and Goldsmith provided an appropriately elastic, percussive motif to accompany the antics of Kelly's character during several incongruous karate sequences. Full of lengthy action set pieces, suspenseful interludes and surprising lyricism, *Take A Hard Ride* was the climax of Goldsmith's western work until revisiting the genre in the '90s.



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|    |                    |      |    |                    |      |
|----|--------------------|------|----|--------------------|------|
| 1  | The Hunter         | 2:48 | 11 | The Ambush         | 4:20 |
| 2  | Main Title         | 2:15 | 12 | The Wagon          | 5:52 |
| 3  | Memories           | 1:38 | 13 | The Big Dive       | 1:07 |
| 4  | The Search         | 1:10 | 14 | The Aftermath      | 1:40 |
| 5  | The Snake          | 2:09 | 15 | The Trek           | 1:16 |
| 6  | Uneasy Alliance    | 2:05 | 16 | The Mines          | 5:26 |
| 7  | Friendly Enemies   | 2:10 | 17 | Work Camp          | 2:16 |
| 8  | Fancy Footwork     | 2:35 | 18 | The Last Adversary | 2:23 |
| 9  | Hunter's Harmonica | 1:06 | 19 | A Long Walk        | 1:52 |
| 10 | A Sad Story        | 1:28 |    |                    |      |

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